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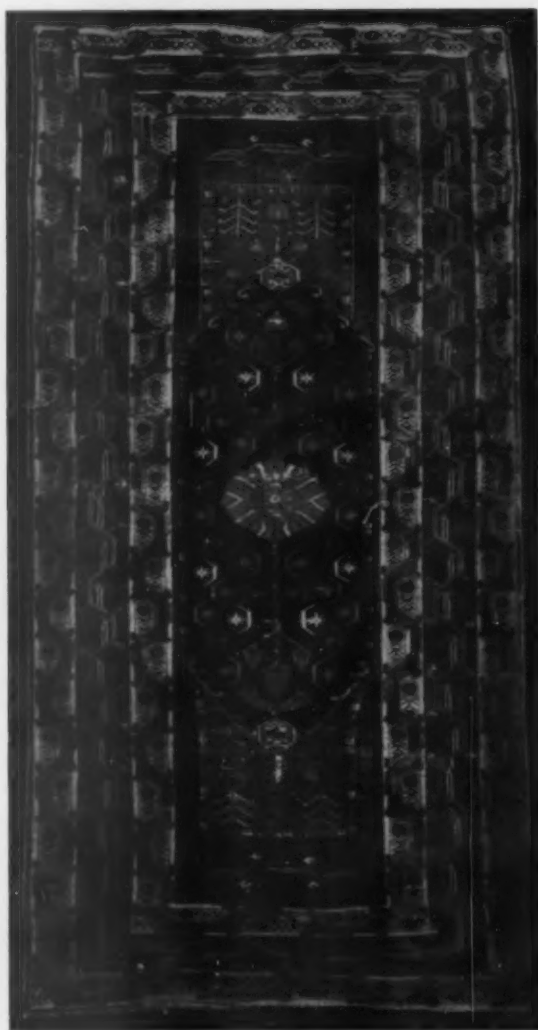
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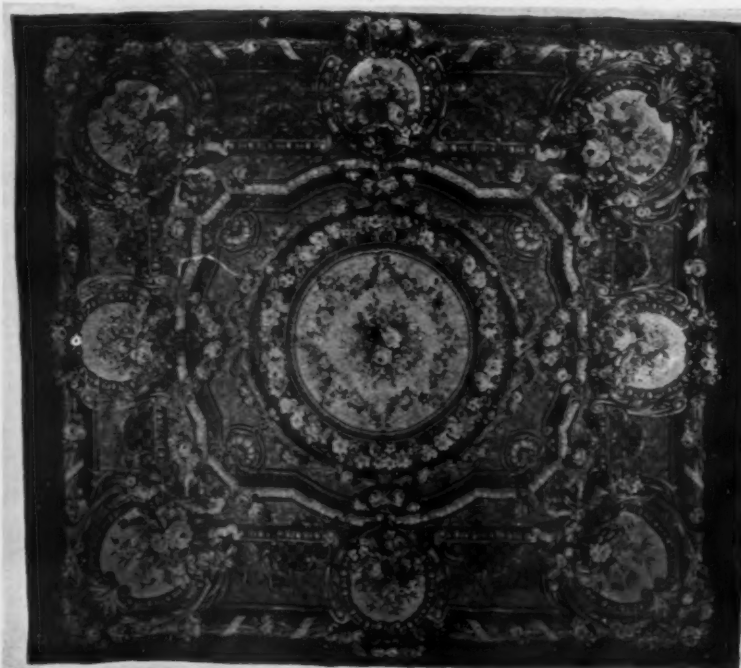
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CURRENT SHOWS AND COMMENTS BY PERSPEX

THE ARTIST AND THE AUDIENCE

STRANGE things happen nowadays in the whole business of the expanding popular interest in the arts. During the last month I have had two "adventures of the spirit" which would have been unimaginable to the aesthetes of an earlier day. Both were in Oxford Street—not really the spiritual milieu of the arts—one was in a cinema, while the other was in a kind of "penny gaff," but, like most penny things in the post-war era, it cost sixpence. The first was a film called *Out of Chaos* at that Academy Cinema which has for many years provided intelligent filmgoers with what they need; the second was Jacob Epstein's "Jacob and the Angel" used by an enterprising showman as a catch-sixpenny thrill. To those of us who connect æsthetic emotion chiefly with the quiet turning over of our precious collection of prints, or the contemplation of some picture acquired even though we could not really afford it because somehow it gave a sense of lasting satisfaction, there is something slightly shocking about this democratisation of art. We sigh a little sadly, and think nostalgically of the nineties, the Regency, or that XVIIIth century when taste ruled the town.

The social implications of these changes are important; their reactions upon artists and connoisseurs are important also. I personally felt that the film which showed the war artists at work, and the surprising expansion of interest in pictures despite the stress of the war years, was all to the good. Graham Sutherland as a movie actor expounding his ideas to a small crowd of outspoken objectors and somewhat inarticulate admirers; shots of Paul Nash making Surrealist pictures of masses of smashed German aeroplanes which so wildly surmounted realism; Leonard Rosamond picturing the fire blitz from the midst of the inferno; Stanley Spencer looking pleasantly quaint and incongruous amid the incongruities of the shipyards; Henry Moore drawing the Tube sleepers (Moorpheus in the Underworld, dare we say?): these things make a film full of interest to those of us whose enthusiasm is art. Whether they are going to appeal to the ordinary filmgoer remains to be seen; but the clientele of the Academy are not ordinary and will not turn a hair when Jill Craigie, the script director, talks of an artist "absorbing the emotional content of a scene." This film, like the magnificent Rodin one recently shown at the same house, is for the connoisseur. It causes us to think deeply upon the possibility of the cinema in art propaganda.

"Jacob and the Angel" as the potential tent-mate of the Fat Woman, or the Pig with Five Legs, is another matter. This is the catchpenny of the bizarre, the underlining of the monstrous. Granted that a few of us take the opportunity of seeing again this work for its own sake, but most people who turn in under the blaze of arc-lights and the optical scream of foot-high lettering are there to gape and giggle. "Blimy" and "Coo" are not the expressions of æsthetic excitement. It may not be precisely

easy to differentiate between them and their middle-class equivalents uttered by the crowds who gather at the Leicester Gallery to see Epstein's latest work, the "Lucifer." At first glance there seems little difference—except in the price of the gate-money—between the show-booth and the authentic art gallery. The directors of the Leicester Gallery would probably accept gladly the title of showmen; very good showmen, indeed, with an eye on the sensational and therefore an interest in the front-page news value of each succeeding piece of Epstein's work,

for which they have done so much. But their business is art, not showmanship; the people who pass their turnstiles are concerned with art, not with being shocked. So, whatever may be said of it as a cinema subject, art as a fair-ground stunt is quite another matter and a much less desirable one.

We must remember that the audience (or in this matter of art the "optience"—we badly need another word) bring with them the conditions within which an artist's work can register or not register. At the Leicester Gallery we may get out of the "Lucifer" the imaginative quality that the artist put into it; in the show-booth we get little more than the vulgarity which, alas, makes snobs of us all. *Honi soit qui mal y pense* is not only a dictum of chivalry; it is a spiritual truth and an æsthetic one.

My personal reaction to the "Lucifer" was not a happy one. The work is impressive: its size and power ensure that. But it felt to lack the rhythm of form which surely should be the basis of all sculpture. There is always this danger with winged figures, for we are subconsciously aware that wings in addition to arms partake of the monstrous. In sculpture especially the flow of the line needs to be particularly rhythmic—as in the Winged Victory, for example—to overcome this instinctive

feeling of anatomical impossibility. In Epstein's work that kind of rhythm is strangely lacking, almost temperamentally lacking. The hands have no rhythmic relationship with the arms in "Lucifer" and the drapery is worrying rather than helpful in carrying the line through the whole work. So, for all its imposing grandeur and sense of archangelic power, this work fails to synthesise: it is a collection of parts. Perhaps it needs the right architectural setting: above the eye-level, with the weight of a building behind it and a half-dome overhead behind and above it to articulate the space out of which it moves.

If I found this *chef d'œuvre* disappointing I enjoyed the Epping Forest landscapes exhibited with it. They give one that feeling of tremendous vitality expressed in paint which one gets with Van Gogh. The colour may be too vivid, the tones too violent, but here is life, the passionate "itselfness" of nature interpreted in an individual mastery over paint which turns to nobody for lessons. It may be because I have known every mood of Epping during my youth and therefore there is a certain



"VIEJOS ESPAÑOLES"

By JOHN COPLEY, R.B.A.

From the Winter Exhibition of the Royal Society of British Artists
PERSPEX's choice for the Picture of the Month

nostalgia in my enthusiasm, but in these burning autumnal scenes, blue-white winters and the orchestrated greens of spring I found something very satisfying. This virility is equally true of the few flower pieces; but Epstein's masculine touch misses the innate delicacy of flowers, and when he paints the flowers one likes least (one never dislikes any), such as peonies and dahlias, he comes nearest success.

"Lucifer" is a restless piece of sculpture, a study of movement, a frozen moment of flight. As I looked at it I reacted to that other exhibition of sculpture which has been delighting London these many weeks: the Royal Effigies and other late Gothic from Westminster Abbey. Let it be granted that these XVth and XVIth century pieces have little of the absolute marvel of Chartres, and let it be granted again that away from their setting in the Abbey, exiled in the austere modernity of the Victoria and Albert Museum, they are seen at their least glamorous. But they have a quality of calm which, I feel, should belong to sculpture. The gilt-bronze effigies are particularly delightful: the long Gothic folds of the drapery, the compactness of the reclining figures—everything makes for serenity. For these, and for the small scale figures from the Henry V Chapel (so infinitely better than those from the Henry VII Chapel executed more than half a century later) we are deeply indebted to the Royal Society of Antiquaries and to the Museum authorities who arranged this exhibition.

In adjoining galleries of the Museum are two other exhibitions of importance. One is of Edward Johnston's lettering and will delight those who love beautiful craftsmanship, and remind us all again of the immense debt we owe this genius. The other is of the work of Picasso and Matisse, magnificently displayed under the auspices of the British Council and *La Direction Generale des Relations Culturelles*. Again we may note that this is an Exhibition officially fostered, part of that definite propaganda of art which is a phenomenon of our time. In face of it the one-time objection that officially patronised art is invariably old-fashioned academic art breaks down. This is far from old-fashioned; is, in fact, *le dernier cri*, which we may be forgiven if we interpret as "the final scream."

The private view was one of those affairs where Society assembles and shrinks coyly into the limelight of the illustrated press. Thus launched, the exhibition is drawing crowds, and is an enormous success. Or is it? Is all this shocked surprise and staring and æsthetic posturing any real service to art? Or does it really belong to the show-booth and the Fat Woman? This particular "optience" is full of elderly gentlemen who want to write to *The Times* about it (and why shouldn't they since it is their money which is being spent?), and young bearded gentlemen in corduroy trousers who are obviously calculating whether they could get away with pictures of "*Femmes*" looking like dropped jig-saw puzzles.

I confess that for me this stuff means precisely nothing, and refuse to be bludgeoned into dishonesty by the vogue for it. Picasso and Matisse have both been, and presumably are, leaders; but so were the more enterprising of the Gadarene swine. It is not being a leader which matters but the place to which you lead and the quality of the led. As I viewed these displaced bulbous noses, errant eyes, and a lady wearing fish and lemons as a hat, I felt that these leaders had gone down a steep place, that steep place which seems so frighteningly near to all of us in the craziness of the contemporary world. I should like to think they were merely leading us up the garden—that would at least be a joke even though it were a joke in questionable taste, especially against the Mayfairies and the corduroy-trousered uncivil artists and the grey-stripe-trousered civil servants. But I realise that they are deadly serious, and thereby part of the serious madness of the modern world which is indeed deadly.

I know all the arguments of highbrow critics (as a highbrow critic myself I published an irrefutable defence of absolute anarchy in art a quarter of a century ago), but I still submit that this exhibition is monstrous nonsense trading on a widespread dishonesty of opinion and fear of not being in the swim. Perhaps, subtly, that is the symbolic meaning of the "*Femme au chapeau poisson*," and its sub-title should be: "or Lady in the Swim." The hypothesis gathers weight as I remember the comments of the fashionable and arty crowd round these pictures.

The argument is, of course, that this explosive art is the direct expression of our explosive times; and that this dead-grey style of Picasso's latest work is the obvious outcome of life in Paris under the occupation. (Incidentally, the argument is also that he uses elements of Xth century Spanish art, Catalan sculpture, etc., which seems rather to cancel out the contemporary expression

theory; but maybe all resources have to be mobilised to make the best of so bad a job). Again, the argument is that all great pioneer artists have shocked and have been abused; which (even if it were true, and it is a quarter-truth at best) is no reason why those of us who care about art and are far from hidebound should be bullied into accepting every outcome of war neurosis. Matisse, by the way, represents the artist's naive reaction from our civilisation; so you pay your money and take your choice.

Every work of art must be judged on its own immediate visual result, and the visual result of Picasso's latest work is unpleasing and, even though it shows us occasional glimpses of the man who in the past has given us occasional modified delight, dull in this degree of repetition. When it is used to exalt him as the world's supreme master it becomes dangerous. "Where do we go from here?" is not an irrelevant question when one's leaders boast the title of *The Wild Beasts*.

The paradox is that we would not have art stop short and live for ever on its past. To some of us, perhaps to an increasing number amid the turmoil and lack of absolute standards of the contemporary world, the solid craftsmanship of the past drives us to getting our æsthetic pleasures from work definitely historic. To these the charm and intimacy of such a gallery as that which has just been opened at 79 Duke Street, off Grosvenor Square, will mean everything, for here they can escape into that great period of the second half of the XVIIIth century and amid painting, prints and books can breathe the air of that Augustan world. A picture of Peg Woffington (is it the lost Hogarth portrait of the actress?) shows her in a little "Garden Hat," a dream of sentiment, perhaps of sentimentality, but two safe centuries away from the Picasso lady of the pisciform millinery. Maybe the Augustan age was too safe (a fine copy of Reynolds' "Johnson" reminds us of the robust common-sense of its subject), but it did demand that craftsmanship which seems so completely lacking in the ultra-modern work. Both Matisse and Picasso once were hailed as draughtsmen—that basic craftsmanship in the art of picture-making—but if the present Exhibition is the criterion they now have no use for this quality.

How to keep the old craftsmanship yet move forward along lines of contemporary inspiration: that remains the problem. It was treading on my heels as I went round the Winter Exhibition of the R.B.A. Whistler's mocking *mot* that the artists had come out and the British remained in haunts me a little at these exhibitions; is it at all relevant? Whatever else, this work is honest. There is no sham either in the artists or in those who come to see the work. Maybe this is all-too-British, and we yearn for just a touch of madness, of self-proclaiming inspiration. But for those who are not looking for "stunts" here is quiet enjoyment. I was thus serenely pleased with John Copley's solidly designed and charmingly painted "Old Spaniards," and in another way with R. H. Sauter's lyrical "The Ghost Tree." I was interested in the potentiality in an able little portrait painted by a certain John Lavrin, who has not been heard of before because he is now fourteen and was a year younger when he did it. It is not one of those naive pieces of children's work where uninstructed and untrammelled inspiration has combined with the birthright of childish imagination to produce a purple plum-pudding with blue-black smudges for eyes and handles for ears which interest one psychologically but not deeply as art. Master Lavrin's effort is solid and respectable, and finds itself on these walls for that reason.

Most of the pictures are solid and respectable, steadily moving along the stream of canalised impressionism. Nevinson, with a touch of formalism which gives his pictures more body than much that is here, an echo of Cezanne even in his "Datchet"; Robert Greenham in his "Sunbather"; Francis Barry endeavouring, as Seurat endeavoured, to give definite form in a pointillist technique, failing lamentably in his "Youth Triumphant," nearly succeeding in his big "City of Romance," and more nearly still in his "Chateau d'If" where the effort was not so laboured.

There is a way, if the artist will tread the hair's-breadth bridge between the obvious and the formless. It needs genius. The English temperament, essentially lyrical, topples into shapelessness for all its delight in colour; the French steadies itself too violently and plunges recklessly at last towards form. But maybe all art is the successful treading of hair's-breadth bridges; and Paradise is for the few.

Postscript: One other aspect of this subject of Art propaganda is that by popularly priced books with well-written text and plentiful reproductions in colour. Such are the Faber Gallery series which have just begun to appear, and which we must deal with later.

PACKWOOD HOUSE AND ITS COLLECTION

BY M. JOURDAIN

PART I.

PACKWOOD HOUSE is a palimpsest. The nucleus of the house was built early in Tudor times, and it was described by William Fetherston in 1599 as "my great manciend house," in a deed of gift to his eldest son, John Fetherston. In this deed he gives John Fetherston all his "moveable and unmoveable goodes, bedsteads, table bords, cubbords, paynted clothes, glass windows, household stuffe in and about" the house, except for a few possessions specified in a schedule. A drawing of the house dating from about 1756 represents the three-gabled,

half-timbered house before its framing was covered up by rough-cast. Two inventories are evidence of the small amount of furniture considered necessary in a "great manciend house." In that taken in 1634 on the death of John Fetherston, no books or lighting fittings are listed, but there is a good supply of beds, chests and coffer.

The hall was furnished with two joined tables and frames, nine joined stools, two forms, one round table and frame, two chairs, one screen, one large cupboard, an iron fire fork, one pair of andirons, a fire shovel and tongs, and a pair of bellows. In the

parlour were a joined bedstead "with curtains and a fringe about the top," a truckle bed, six joined stools, one court cupboard and cloth, one other cupboard, two chairs, and one chair table.

There were also a great chest, a "pair of tables" (backgammon boards) and a number of cushions.

The remarkable gardens were probably laid out between 1650 and 1670. The walled garden has a gazebo at each corner, and a gate leading to the outer garden which culminates in a mount, approached by an avenue of clipped yews. Four tall yews are supposed to symbolise the Evangelists, and twelve yews the Apostles. A winding path winds up the mount to an arbour within a large yew. A large number of smaller yews are supposed



Fig. I. OAK TABLE, 21 feet long; the design of the scrolled struts belongs to the Jacobean period

to represent the multitude attending the Sermon on the Mount. There are other well-preserved topiary gardens, such as Levens, but there seems to be no other instance of such a garden with a symbolical layout.

When the last of the Fetherstons in the direct line, Thomas Fetherston, died in 1720, the "true and perfect inventory" of Packwood House shows an increase in household gear when compared with the inventory of 1634. There were then (1720) five tables in the hall, and four chairs, while in the great parlour there was a tea-table, and china and a tea-kettle, thirteen chairs and a couch. On Thomas Fetherston's death, the estate passed to his sister, Dorothy, who married Thomas Leigh, who added to his surname that of Fetherston. The estate was bought by the late Mr. Ash early in the XXth century; and his son, Mr. Baron Ash, has given the house, and one hundred and thirteen acres of park and woodland, to the National Trust, together with a plentiful collection of furniture, pictures and tapestry that would have surprised its early Fetherston owners.

The house, which was in need of repair through damage during the latter part of the XIXth century, has been largely reconstructed within; and the panelled rooms are very attractive. Much had been done by 1914 when, according to a guide to the county, there was "no better instance in Warwickshire of how an ancient house can be adapted by skill



Fig. II. PANEL OF SOHO TAPESTRY. The "America" panel

APOLLO



Fig. III

THE GREAT HALL
PACKWOOD

PACKWOOD HOUSE AND ITS COLLECTION



Fig. IV. Left :
SINGLE CHAIR
(one of a set) covered
with earlier
needlework. Early
Georgian



Fig. V. Right :
WALNUT
CHEST OF
DRAWERS,
circa 1700.
All the drawers are
lined with printed
papers illustrated in
Fig. VI

and patience and restored to use as a home." Several of the additions are of local origin. In the great hall (Fig. III) the chimney-piece bears the initials of John, Margaret and Ralph Smith of Stratford-on-Avon, and the small barrel carved at either end of the lintel indicates their trade. The fireback is the pattern known as the Royal Oak, commemorating Charles II's escape when hiding in an oak tree at Boscobel. The tree, carrying three crowns on its branches and the ribbon with the legend, "The Royal Oak," fills the centre area of the fireback. The oak table (Fig. I), which is twenty-one feet long, comes from a neighbouring

Warwickshire house, Baddesley Clinton. The design of its scrolled struts belongs to the Jacobean period. Mr. Ash has realised the value of tapestries as giving life and colour to the great spaces they enliven. On one side of the great hall hangs a large double panel of English tapestry, containing symbols of the two continents, Africa and America. This long panel (which has been separated) is lively and attractive in colour. Africa is represented by a white princess wearing a feathered headdress, and seated on a carpet, while beside her an attendant negress holds out an armadillo. On the right is a youth playing a lyre.

In the "America" panel (Fig. II) there is a group of women with tall headdresses of feathers, with a crocodile at the feet of one of the figures. In both scenes there are the fanciful buildings and garden houses customary in English tapestries of this date. These panels differ in design from the only complete Soho set of tapestries so far recorded, which belonged to Cecil Rhodes, at Dalham Hall. The Brussels panel at the end of the hall has as its subject a design of a formal garden in perspective, with rows of orange trees in vases, and plinths from which jets of water fall into a shaped basin.

The set of single chairs, one of which is illustrated (Fig. IV), show the bold shaping of the early Georgian period in the legs, which are carved with an acanthus leaf. They have been covered with effective needlework dating from the late XVIIth century. In a bedroom is a small walnut chest of drawers (Fig. V), in which the drawers are all lined with a printed paper (Fig. VI) centring in three Royal crowns, with the lion and unicorn supporters. In the four surrounding sections are symbols of the four seasons, in which Spring is shown pruning trees, Summer surrounded with flowers, Autumn with sheaves of corn, and Winter seated before a fire. This lining paper may be the Four Seasons, one of those sheets listed as printed and sold by Peter Stent in the reign of Charles II.

A further selection of illustrations of the collection will be reproduced in the next issue



Fig. VI. PRINTED PAPER lining the chest drawers of Fig. V; it is conjectured the paper may be one of the sheets listed as printed and sold by Peter Stent in the reign of Charles II

CHA-NO-YU

BY VICTOR RIENAECKER

THE JAPANESE TEA CEREMONY PART II.

THE drinking of tea at the Tea-ceremony was not considered an end in itself, but the means to an end. The ritual was calculated to cultivate the five essential virtues of sincerity, harmony, respect, cleanliness, and tranquillity. It was designed to lead to the high aesthetic ecstasy that comes from complete spiritual enlightenment. The whole process of preparing a bowl of tea was to be "a sort of music expressed in form and movement." The great Tea-masters studied and formulated the most beautiful way of performing the most insignificant acts.

The Tea-room (*Sukiya* or *Cha-seki*) generally measured four-and-a-half mats, or ten feet square, with a smaller room adjoining for the utensils and the preparation of the meal. The original ideographs for *Sukiya* meant the Abode of Fancy. Latterly the Tea-masters substituted various Chinese characters according to their conception of the Tea-room; and the term *Sukiya* could signify the Abode of Vacancy or the Abode of the Unsymmetrical. It is an Abode of Fancy inasmuch as it is an ephemeral structure built to house a poetic impulse. It is an Abode of Vacancy inasmuch as it is devoid of ornament except for what is placed in it to satisfy some aesthetic need of the moment. It is an Abode of the Unsymmetrical inasmuch as it is consecrated to the worship of the Imperfect, meaning the deliberate leaving of something unfinished for the play of the imagination to complete.

The guests invited to a Tea-ceremony usually number five; and though gathered within the confined space of the room, they must still be able to commune with surrounding nature. It is essential to be able to hear the sound of running water, rustling trees, twittering birds, singing insects, and other natural voices outside, and to have a view of the vegetation of the garden. The guests approach the sanctuary singly and silently. If a Samurai, he leaves his sword on a rack beneath the eaves, because the Tea-room is pre-eminently the house of peace. Each guest must stoop and creep into the room through a low door about three feet in height. This is required of everyone—high and low alike—and is intended to induce the requisite mood of humility. The order of precedence is mutually agreed upon while waiting outside in the *Machai*. All the guests must make obeisance to the hanging picture or flower arrangement in the *Tokonomo*. The host enters only when the guests are ready



CHA-SEKI in a garden in Yokohama. The stepping-stones lead to the small square entrance to the ceremonial Tea-room. The entrance is called *niviri-guchi*, meaning one has to kneel in entering it, and come as a plain man, leaving outside worldly ambition, rank, sword, shoes and so on

and all is silence save for the whisper of nature and the water singing in the iron kettle. Small pieces of iron are arranged in the bottom of the kettle to produce this strange music in which the guests are expected to imagine the echoes of a cataract muffled by clouds, a distant sea breaking among the rocks, a rainstorm sweeping through a bamboo forest, or the sighing of pines on some far-off hill.

An art object may be approached from several viewpoints. It may be valued for its archaeological or curiological interest, so that the older the object, the more precious it becomes. Or it may be desired simply because it is strange or rare, irrespective of its scientific or artistic importance. There are, of course, two kinds of historical values—(a) that which the object occupies in the history of a people in general and art in particular; and (b) that which comes from the history of the object itself. In the former case, the rarer it is, or when it is the unique example of an important link in the history of art or of a people, the more it is prized. Or some particular object, though less beautiful than others, may be regarded of greater importance because it has pioneered the way for others. The interest of another may be based on its own interesting history, i.e. by whom, how, or in what circumstances it was made, or to whose collection it has belonged, etc. There is also the practical, the utilitarian or ornamental value of an object—how it can be used or fitted into the scheme of things. But all these different interests leave out of consideration the intrinsic aesthetic beauty that may reside in it, regardless of whether it is old or new, rare or abundant, useful or not, with or without historical background. The Japanese Tea-ceremony was designed to cultivate an intrinsic appreciation of beauty, not only in decorative art objects, but also in the utilitarian objects of ordinary life.

The room for the Tea-ceremony always included a hanging scroll of a painting or calligraphy for the guests to contemplate; a vase or basket of flowers (these for decoration of the alcove); a basket or box to carry charcoal into the Tea-room; a brazier, except in winter when the hearth was used for the fire; a pair of small iron or bronze tongs with which to arrange the charcoal and live coals; an iron kettle for boiling the water; a feather brush to tidy up around the brazier or hearth after the fire has been properly



ROKUSO-AN. The six-roomed cha-seki in the garden of the Imperial Household Museum, Tokyo. A thatched roof house surrounded by trees in a secluded tranquil garden, a place for meditation



WATER BASIN in the cha-seki of Marquis Inouye,
Tokyo

lighted; a ceramic jar or wooden vessel for fresh water; a bamboo dipper with which to ladle out hot water from the kettle as well as to refill the same with fresh water from the jar; a small stand of metal, pottery, or bamboo, on which to place the kettle lid; a small ceramic or lacquer box to contain the incense to be burnt in the charcoal fire; a ceramic or lacquer caddy for the pulverised tea; a ceramic bowl for preparing and drinking the tea; a scoop made of a bent piece of bamboo or of ivory for transferring the tea from the caddy; a bamboo whisk for whipping or stirring the tea; and finally a metal or ceramic vessel for receiving the waste water used for rinsing the tea bowl. In order that the aesthetic interest of each guest might be ministered to, each of these objects must not only be artistic and pleasing in itself, but also harmonious and agreeable the one to the other in texture, shape, colour and design. These considerations were of the highest importance. Not only must the objects used in the alcove and in the making of tea be most carefully selected, but also the dishes in which a meal is to be served. The meal is generally offered on a tray or small stand of plain lacquer, which holds the lacquer bowls for rice and soup and three or four pottery dishes for other kinds of food. A covered bowl of black lacquer contains the boiled rice eaten with chop-sticks. The food is always made a delight to the eyes as well as to the taste. The shape and decoration of the dishes must be beautiful in themselves and also appropriate to the food. All the dishes are left on the tray until the end. They again should be suitable to the occasion which the entertainment celebrates. Thus, if a happy occasion, they will indicate long life and happiness; or if a farewell reception for a friend, there will be something to hint at the joy of a future reunion.

In order to understand the Tea-cult of Japan, one must appreciate that the desire for a life of retirement from the world was partly the result of the many fierce efforts of the military class to gain material advantages and posthumous glory. Professor A. L. Sadler believes that the attitude of the military

class with "their contempt for life and readiness to throw it away in the pursuit of domination or a splendid memory, led to an emphasizing of its vanity and transitoriness through the vicissitudes and tragedies thus evoked." The result was "the development on one hand of a greedy instinct to make the most of every opportunity for material enjoyment while it lasted, and on the other a desire to escape from the ruthless struggle and lead a secluded life devoted to literary diversions and the meditative pleasures of nature." This spirit of military domination and ruthlessness revealed itself in its extreme form in the World War; and it seems probable that once again many of the best elements in Japan may disclaim the materialistic aims of the militarists and reaffirm the higher life of the spirit. But the sophisticated and sensitive men of letters are not so likely as in the past to proclaim a philosophy of escapism as to face up squarely to the world problem of a new synthesis of the material and the spiritual. They will live their life in the world, the while retaining the mental detachment of the recluse. Thus perhaps the ideals of the Tea-ceremony will be found to contribute the elements necessary for attaining inward peace without shunning the duties and responsibilities of ordinary humanity.

The philosophy underlying the Tea-ceremony is that a real appreciation of art is only possible to those who make of it a living influence. The Tea-masters ever sought to regulate their daily life by the high standard of refinement which obtained in the Tea-room, when complete mental calm was cultivated in all circumstances. Conduct was never to mar the harmony of the surroundings; the cut and colour of the dress, the poise of the body, and the manner of walking and of conversation, all was to be expressive of an inward serenity. Until one has made himself beautiful, he has no right to approach beauty. Thus, the Tea-master strove to be something more than the artist—art itself. It was the Zen of aestheticism. Perfection is everywhere, if only we choose to perceive it. Rikyu loved to quote an old poem which ran: "To those who long only for flowers, fain would I show the full-blown spring which abides in the toiling buds of snow-covered hills."

Manifold indeed have been the contributions of the Tea-masters to art. They completely revolutionised the classical architecture and interior decoration, and brought about a style to the influence of which even the palaces and monasteries built after the 16th century have all been subject. The versatile Kobori-Enshin has left notable examples of his genius in the Imperial villa of Katsura, the castles of Najoya and Nijo, and the monastery of Kohoan. Again, all the celebrated gardens of Japan were designed by the Tea-masters. And ceramics would probably never have attained the high standard of excellence but for their inspiration. The Seven Kilns of Eushia are well known to all students of Japanese pottery. The making of the utensils for the Tea-ceremony called forth the utmost ingenuity. Many textile fabrics bear the names of the Tea-masters who conceived their colour and design. It is indeed impossible to name any aspect of life in which the Tea-masters have not left the marks of their genius. In painting and lacquer they exerted a profound influence. One of the greatest schools of painting owes its origin to the celebrated Tea-master Hounami-Koyetsu, also famed as a lacquer artist and potter. It was his inspiration which fired the genius of his grandson, Koho, and his grand-nephews, Korin and Kenzan. The whole Korin school, as it is generally designated, is thus the direct outcome of Teism.

But great as has been the influence of the Tea-masters in the field of art, it is as nothing compared to that which they exerted on conduct. In all the usages of society and domestic utensils can be traced their influence. Many delicate dishes, as well as the ways of serving food were their inventions. They taught that dress should be of sober colour; they showed that flowers and trees should be approached in an appropriate spirit of reverence. Thus in all things they spread a love of simplicity and demonstrated the beauty of humility.

Those who do not know the secret of controlling their existence on this tumultuous sea of troubles which we call life are constantly in a state of misery even while appearing happy and contented. We must therefore ever seek to maintain an inner moral equilibrium, and see forerunners of the tempest in every cloud that floats upon the horizon. Yet there is joy and beauty in the roll of the billows as they sweep outward toward eternity. Why not enter into their spirit, or, like Lao-tze, ride upon the hurricane itself?

He only who has lived beautifully can die beautifully. The last moments of the great Tea-masters were as exquisite as had been their lives. Seeking perfect harmony with the rhythm of



RAKU TEABOWL made by Kawakami Fuhaku of the
Edo Seuke School of Cha-No-Yu, Tokyo

the universe, they were ever prepared to enter the unknown. The "Last Tea of Rikyu" stands forth for ever as the supreme model of spiritual grandeur. Long had been the friendship between Rikyu and the Taiko-Hideyoshi, and high the estimation in which the great warrior held the Tea-master. But the friendship of a despot is a dangerous honour. It was an age of treachery, and men trusted not even their nearest kin. Rikyu was no servile courtier, and had frequently dared to criticise his fierce patron. As might be expected of a man like Hideyoshi, he did not strictly adhere to Rikyu's lofty ideals of refined simplicity; and Rikyu considered his illustrious patron abused the tea cult in more than one way. He was accused of introducing extravagance into the ceremony and of encouraging the curio fad. Hideyoshi was also charged with having made use of the Tea-room to promote his own personal interests. Taking advantage of the estrangements which had for some time existed between the Taiko and Rikyu, the enemies of the latter accused him of being implicated in a conspiracy to poison the despot. It had been whispered to Hideyoshi that the fatal potion was to be administered to him with a cup of the green beverage prepared by the Tea-master. With Hideyoshi suspicion was sufficient ground for instant execution, and there could be no appeal from the will of the angry ruler. One privilege alone was granted to the condemned—the honour of dying by his own hand. On the day chosen for his self-immolation, Rikyu invited his chief disciples to a last Tea-ceremony. Mournfully at the appointed time the guests meet at the portico. As they look at the stones of the garden path the trees seem to shudder, and in the rustling of their leaves are heard the whispers of the homeless ghosts. Like solemn sentinels before the gates of Hades stand the grey stone lanterns. A wave of rare incense is wafted from the Tea-room; it is the summons which bids the guests to enter. One by one they creep through the low door and take their places. In the *Tokonoma* hangs a roll of wonderful writing by an ancient monk telling of the evanescence of all earthly things. The singing kettle, as it boils upon the brazier, sounds like some cicada pouring forth his woes to departing summer. Soon the host enters the room. Each in turn is served with the tea, and each in turn silently drains his cup, the host last of all. According to established etiquette, the chief guest then asks permission to examine the tea-equipment. Rikyu places the various articles before them together with the *Kakemono*. After all have expressed admiration of their beauty, Rikyu presents one of them to each of the assembled company as a souvenir. His own bowl alone he keeps. "Never again shall this cup, polluted by the lips of misfortune, be used by man." Thus he speaks, and breaks the vessel into fragments. Then is the ceremony over; the guests with difficulty restraining their tears, take their last

farewell and depart. One only, the nearest and dearest, is asked to remain to witness the end. Rikyu removes his simple tea-gown and carefully folds it upon the mat, disclosing the immaculate white death robe which it had hitherto concealed. Tenderly he gazes upon the shining blade of the fatal dagger, and in exquisite verse thus addresses it:

"Welcome to thee,
O sword of eternity!
Through Buddha
And through Dharuma alike
Thou hast cleft thy way."

With a smile upon his face Rikyu then passes into the unknown.

The Flower arrangement, like everything in the Tea-room, was subordinated to the general sentiment of the occasion. Legend describes the first floral design to those early Buddhist saints who gathered up the blossoms strewn by the storm, and in their infinite solicitude for all living things, put them into vessels of water. It is said that Soami, the great painter and connoisseur of the Court of Ashikaga-Yoshimasa, was one of the earliest flower adepts. Juko, a famous Tea-master, was a pupil of Soami, as was also Senno, the founder of the house of Ikenobo, a family illustrious in the history of flowers as were the Kanos in painting. With the perfecting of the Tea-ceremony under Rikyu, in the latter part of the 16th century, the art of flower arrangement also attains its full growth. Rikyu and some of his successors, like the celebrated Otawuraka, Furaka-Oribe, Koyetsu, Kobori-Eushiu, Katagiri-Sekishiu, all vied with each other in introducing new combinations and conceits.

When a Tea-master had completed a flower design to his satisfaction, he set it on the *Tokonoma*, regarded as the place of honour. Nothing else would be put near that might interfere with its full effect, not even a painting, unless some special aesthetic purpose sanctioned the association. Otherwise it would rest solitary like an enthroned prince, and each guest on entering the room would bow in reverent homage before making address to the host. Much thought and preparation were devoted to considerations of appropriateness and poetic allusion. Thus Sekishiu ordained that white plum blossoms should not be made use of when snow lay in the garden; and "noisy" flowers were naturally excluded from the Tea-room. A flower arrangement by a Tea-master would lose its significance if removed from the place for which it was originally designed, for all its lines and proportions would have been specially considered in relation to its surroundings. Entering a Tea-room in late winter, one might look upon a slender spray of wild cherry in combination with a



TEA BOWL by Dôhachi, Imperial Household Museum,
Tokyo



IRON KETTLE, with "hail" surface

budding camellia; that would signify departing winter and hint at the return of spring. Or, again, on some hot summer day, one might discover in the darkened coolness of the *Tokonoma* a single lily in a hanging vase; dripping with dew, it would seem to smile at the folly of life. Sekishu once placed some water-plants in a shallow dish to suggest the vegetation of lakes and marshes, while on the wall above he hung a painting by Soami of some wild duck in flight. Shoha, another Tea-master, combined a poem on "The Beauty of Solitude by the Sea" with a bronze incense-burner in the form of a fisherman's hut and some beach flowers.

The theories which governed flower decoration in the middle of the 17th century generally hinted at the Leading Principle of Heaven, the Subordinate Principle of Earth, and the Reconciling Principle of Man; and any flower design which did not exemplify them was considered barren and dead. There were also the Formal, and Semi-Formal and the Informal ways of floral arrangement.

The joy of sensitive spirits over the beauty of flowers has always been tempered by a sadness that man should sacrifice them to his vanity and slightest whim. Sad it is, laments Kakuzo Okakura, that "we cannot conceal the fact that in spite of our companionship with flowers we have not risen very far above the brute." One altar we ever preserve whereon we burn incense to the supreme idol—ourselves. Nothing is sacred except our own desires. In his plea for mercy to flowers, Okakura thus apostrophizes the Flower-master—"He would cut, bend, and twist you into those impossible positions which he thinks it proper that you should assume. He would contort your muscles and dislocate your bones like any osteopath. He would burn you with red-hot coals to stop your bleeding, and thrust wires into you to assist your circulation. He would diet you with salt, vinegar, alum, and sometimes, vitriol. Boiling water would be poured on your feet when you seemed ready to faint. It would be his boast that he would keep life within you for two or more weeks longer than would have been possible without his treatment. Would you not have preferred to have been killed at once when you were first captured?" The man of the garden and of the pot is indeed far more humane than he of the scissors. We can appreciate his concern about water and sunshine, his feuds with parasites, his horror of frosts, his anxiety when the buds come slowly, his rapture when the leaves attain their lustre. Yet even in the case of artificial gardens and pot flowers, must we not suspect the selfishness of man? Why take the plants from their homes and ask them to bloom amid strange surroundings? Is it not like asking the birds to sing and mate cooped up in cages? The ideal lover of flowers is he who visits them in their native haunts, like Tao-yuenming, who sat before a broken bamboo fence in converse with the wild chrysanthemum; or Linwosing, who wandered in the twilight among the plum-blossoms on the Western Lake. It is said that Chowmushih slept in a boat so that his dreams might mingle with those of the lotus. This same sense of reverence moved the Empress Komio, one of the most renowned sovereigns of the Nara period, to exclaim: "If I pluck thee, my hand will defile thee, O Flower! Standing in the meadows as thou art, I offer thee to the Buddhas of the past, of the present, of the future."

The great Chinese philosopher, Laotze, spoke truly when he declared: "Heaven and Earth are pitiless"; so why take a too sentimental view of Nature? Destruction and suffering we see wherever we turn. Destruction below and above; destruction behind and before. Change is the only Eternal; so why not acknowledge Death as well as Life, for they are but counterparts one of the other—"the Night and Day of Brahma." Through the disintegration of the old, re-creation becomes possible. Said Kobodaishi: "Flow, flow, flow, flow, the current of life is ever onward. Die, die, die, die, death comes to all." Therefore let Man worship Death, "the relentless goddess of mercy, under many different names." It was the shadow of the All-devouring that the Gheburs greeted in the fire. "It is the icy purism of the sword-soul before which Shinto-Japan prostrates herself..." The mystic fire consumes the weakness of the senses, the scared sword cleaves the bondage of desire. From the ashes of death springs the phoenix of celestial hope and the higher realization of manhood. Are we not to be absolved from the sin of sacrilege for our sacrifice of flowers?

"Why not destroy flowers, if thereby we can evolve new forms ennobling the world idea? Why not ask them to join in our sacrifice to the beautiful? We shall atone for the deed by consecrating ourselves to Purity and Simplicity." Thus reasoned the Tea-masters, when they established the Cult of Flowers. It may even be that the flowers themselves appreciate the full significance of their own sacrifice; for they are not cowards. The cherry blossoms seem to surrender themselves freely to the winds. Anyone who has stood before the fragrant avalanche at Yoshino or Arashiyama will feel this. For a moment they hover like bejewelled clouds and dance above the crystal streams; then, as they sail away on the laughing waters, they seem to say: "Farewell, O Spring! We are on to Eternity."

In the trembling grey of a spring dawn, when the birds are whispering in mysterious cadence among the trees, is it not easy to imagine they are telling their mates about the flowers? Surely with mankind the appreciation of flowers must have been coeval with the poetry of love. Where better than in a flower, sweet in its unconsciousness, fragrant because of its silence, can we imagine the unfolding of a virgin soul? The primeval man in offering the first garland to his maiden thereby transcended the brute. He became human in thus rising above the crude necessities of nature. He entered the realm of art when he perceived the subtle use of the useless.

In joy or sadness, flowers are our constant friends. We eat, drink, sing, dance and flirt with them. We wed and christen with flowers. We dare not die without them. We have worshipped with the lily, we have meditated with the lotus, we have



IRON KETTLE on iron brazier

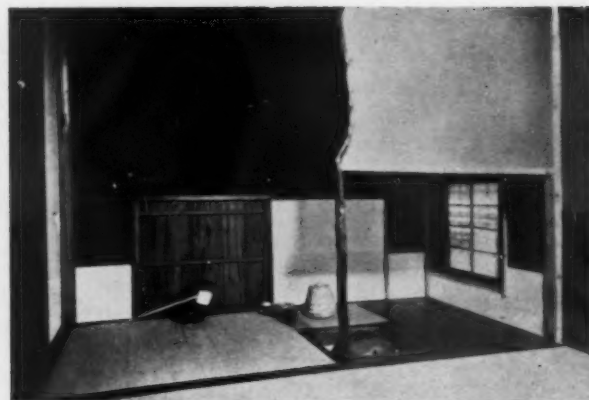


YŌHEN TEMMOKU tea bowl, upright and inverted views. The Ryūkōin Temple, Kyoto

charged in battle with the rose. We have even sought to speak in the language of flowers. How would we live without them? It is impossible to conceive of a world bereft of their delicate presence. What solace do they not bring to the bedside of the sick; what a light of bliss to the darkness of weary spirits? Their serene tenderness restores to us our waning confidence in the universe even as the intent gaze of an innocent child recalls our lost hopes. When we are laid low in the dust it is they who linger in sorrow over our graves. Penetrated with such a



GOURD-SHAPED TEA-CADDY and accessories. Collection of Prof. Jiro Harada, Tokyo



INTERIOR OF PROF. JIRO HARADA'S CHA-SEKI, designed by Miyazaki Sōken

philosophy, flowers partake of an ideal existence; so that we do not wonder that painters and poets and the host of inarticulate common people have found in flowers, with their allusive beauty, a symbolism of subtle associations linking the human heart to the life of the earth. To the Japanese Flower-masters, their sensitiveness and vigour, their singleness of purpose in their expansion to the light, their bountiful exhalation of their sweetness, their sacrifice, their delicate or violent colour and shape, all made particular appeal. Those blossoms were especially prized which, like the plum, appear on the naked boughs of winter, and even among the snows, and which fall before they wither rather than cling rotting to their stalks. Thus the cherry blossom became the classic metaphor for the life of the hero.

As Professor A. L. Sadler has remarked—"Eating and drinking are the fundamentals of life and if there is no proper etiquette in regard to them, people are no better than animals. There are, of course, rules of this sort in other countries too, but Japanese etiquette, embracing, as it does, not only the way of holding chop-sticks and ladles, the handling of the covers of vessels, taking up the cup and drinking, but also the correct things to say and the desirable things to think, is far more elaborate and complete than any other, more advanced in complex simplicities. So it may not be far from the truth to describe Teism as a religion, and one that is both spiritual and satisfying, for its chief aim is contentment with one's lot, and on its teaching of Urbanity, Respect, Cleanliness and Imperturbability the manners of the country are founded."¹

Regarded as a national ritual, the Japanese Tea-ceremony, as conceived and perfected by the great Zen teacher and Tea-master, Rikyu, is seen in its essence to be based upon man's earliest and clearest realization that religion, as a science, as a study, is the healthiest exercise of the human mind. For it is the pursuit of the Infinite, the struggle to get beyond the limitations of the senses, of matter, and to evolve the spiritual man. If we read the history of mankind aright, we shall understand that the rise of a nation comes with an increase in the number of such men, and the fall begins when this pursuit after the Infinite has ceased and self-seeking has taken its place. That is to say, the mainspring of the strength of every race lies in its spirituality, and the death of every race begins the day that spirituality wanes and materialism gains ground. Japan has been a signal illustration of the truth for which Rikyu died. The Tea-ceremony, which he conceived as a means of attaining the realization of man's basic equality and oneness with the Universe, he believed to have been abused by motives of self-aggrandisement and glorification; and thus the moral of his death is that the same evil forces of the world which poisoned Socrates, and crucified Jesus, likewise destroyed the body, though not the undaunted spirit, of this simple Japanese monk.

¹ *Cha-No-Yu*, by A. L. Sadler.

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WESTERN INFLUENCES IN CHINESE ART

BY JUDITH AND ARTHUR HART BURLING

THE influence of China in Western art and decoration is one of which we have seen innumerable examples in both Europe and America, and a tremendous literature has grown up around this subject of "chinoiserie."

The complementary side of the picture—the influence of the West on Chinese arts and crafts—has been almost wholly neglected. The whole subject of "occidenterie" (as it may be called) is one about which our knowledge is very fragmentary, and it still remains an interesting and fertile field for research.

In various parts of China we have come across isolated specimens of this "occidenterie." One sees Western figures used as decoration, or Western backgrounds used in Chinese pictures, or the work of a Chinese artist who has been influenced by European ideas of colour and perspective. Such examples are comparatively rare, and they stimulate speculation on the reasons for their existence. Was it a question of meeting a commercial need for articles to be exported? Were they created under the influence of Christian missionaries? Or did "occidenterie" merely appear as quaint and decorative to certain Chinese, as did "chinoiserie" to certain Europeans?

In some rare instances a bold and original thinker among Chinese artists was genuinely impressed by the beauty and significance of some Western idea in painting or sculpture. The most important among these was the painter, Wu Li (1632-1718), also known as Mo Ching Tao Jen, and Wu Yu San, whose grave we visited in the Jesuit graveyard outside Shanghai. He was one of the

six greatest Chinese painters of the last three hundred years, and, by some critics, is considered the greatest of them all. It was in his fiftieth year that he became a Christian, and started out on a journey to Western lands. This journey has become a legendary one. Some Chinese writers insist that he did actually reach Europe, but it is generally believed, now, that he stayed in the Portuguese colony of Macao, where, living in a Catholic monastery among European priests, he was directly subjected to Western influences.

In Macao, Wu Li would have had ample opportunity to study European paintings, and there is no doubt that these had a decided influence upon the style and composition of his later works. This is less discernible to our eyes than it is to the Chinese with their strict canons of painting.

In an old Chinese book called "Remarks on the Masterpieces of Chinese Painting" there is the statement:



Fig. I. FOREIGNERS PAINTED ON GLASS, used in the decoration of a Chinese Temple. Late XVIIIth Century



Fig. II. FOREIGNERS PAINTED ON GLASS, used in the decoration of a Chinese Temple. Late XVIIIth Century



Fig. III. GILT LACQUER FIGURE OF EUROPEAN (probably an Englishman), 1780-1800, standing on an elephant
Collection, Judith and Arthur Hart Burling

"Since he (Wu Li) came back from Macao his brush has been more bold and natural. This may be because of his observations of the influence of great nature—mountains and seas."

Wu Li, himself, said in discussing his stay in Macao: "In Macao many things are influenced by the Western world. I find Western paintings quite different from mine. They emphasize form, light and perspective in an effort to secure exact likeness. But we do not care for conventional style and outward form. What we try to express is inner rhythm and freedom. We are more interested in the spiritual content than in the bodily likeness."

Wu Li denied that his work had fundamentally changed, and it is interesting to trace the way in which Chinese critics consider that these strong Western influences unconsciously affected his painting.

Mr. Chang Yu-kan, the Chinese artist and critic, whose works attracted much attention when he exhibited them in Detroit, New York and other American cities several years ago, with whom we discussed this question in Shanghai, agreed with other Chinese artists that definite Western influence is shown in Wu Li's great use of colour and perspective, and in his compositions.

"One of Wu Li's pictures," said Mr. Chang, "is a painting of a sunset. No Chinese artist, who had not come under Western influence, would ever choose to paint a picture of a sunset, for there is too much dependence upon colour and complete lack of line. The beauty of a conventional Chinese painting lies in its strokes, and not in its composition. In most Chinese pictures the emphasis is upon savage barrenness—on strong, simple lines."

Since Wu Li is one of the most interesting and important figures in the later history of Chinese art, it is interesting that he should have been the one who came under Western influence.

It is in the early days of China's history that Western influence was shown in the most marked manner. From remote times, traders from all parts of the world made



Fig. V. Above: Figure of Westerner in Hall of Five Hundred Lohans at a Temple in Canton

Fig. IV. Left: Ivory Figure of Dutchman, Ch'ien Lung period (1736-1795)

pilgrimages to China, and arrivals of Greek and Roman traders were reported in Canton in A.D. 226 and 284, and even earlier. The overland trade route through Turkestan to Persia and the Near East was used for trade relations from the Han Dynasty (206 B.C. to A.D. 220) onwards.

It was, however, during the Wei period (A.D. 220-264) and throughout the T'ang Dynasty (A.D. 618-907) that the Chinese Empire became a world centre to which flocked representatives from all outside countries.



Fig. VI. CHINESE FINELY ENAMELLED PLATE, Early XIXth Century, with design inspired by French engraving

Figs. VI and VII in the Collection of Judith and Arthur Hart Burling



Fig. VII. ENAMELLED TEAPOT with foreign scenes and persons in panels, and with Chinese decoration. Early XIXth Century

TWO SMALL ENAMELLED WINE CUPS with humorous foreign figures, Ch'ien Lung period (1736-1795)

WESTERN INFLUENCES IN CHINESE ART



Fig. VIII. TWO PEKING BOWLS OF THE CH'EN LUNG PERIOD (1736-95) with foreign motifs
 "Jesuit China" covered vase (Early XIXth Century)
 Small porcelain figure of foreign man, Yung Chen period (1723-35), bringing gifts to the Emperor
 Small fine porcelain container, Ch'ien Lung period (1736-95), with panels back and front depicting foreigners

Collection, Judith and Arthur Hart Burling

The pottery grave figures made during this period, which have been excavated in large numbers, and which are not only splendid specimens of the art of the Chinese modeller, but also form an interesting commentary on the life and people of that time, show how widespread was China's contact with the outer world. Among the many specimens that we saw brought into Peking from the provinces of Shansi, Shensi and Honan, some years before the Sino-Japanese war started, all types of human beings were represented—African wrestlers, Semitic traders, Assyrians, Greeks, and figures that looked as if they might have come from King Arthur's Round Table.

It was in the T'ang period, too, that Chinese pottery showed definite Hellenic influence in both form and decoration.

The introduction and spread of Buddhism into China further accentuated the Hellenic influence in Chinese art, because, although this new religion and its disciples reached China from India, the presence of the successors of Alexander the Great, the Seleucidae, in that country, had already exercised a definite Grecian influence over Buddhist art, which continued to manifest itself in China until the end of the T'ang Dynasty.

This seems to have marked the culmination of China's relations with the Western world, and from then onwards until the later part of the Ming Dynasty (A.D. 1368-1643) evidences of outside influence became extremely rare.

With the Ch'ing Dynasty (A.D. 1644-1912) there is definite and growing evidence of Western influences and motifs, but, now, it is less a question of constant intercourse, or even artistic influence, but is created in order to meet the demands of traders for articles of certain types.

Traders from all the important countries in Europe, looking for new trade outlets, sailed for China. Many nations established their East India companies, and persuaded the Chinese to make and ship to Europe the type of goods that they thought would appeal to their countrymen. In early days the Chinese chiefly exported what are known as "blue and white" wares (i.e., white porcelains with underglaze designs painted in blue). The Dutch were the chief importers of these Chinese wares, and it is, consequently, not surprising that many of these pieces were decorated with Dutch designs and figures.

In this connection, it is interesting to note that the manufacturers of Delft ware in Holland were greatly impressed with the first shipments of Chinese blue and white porcelains, and they closely copied the Chinese designs. The result was that blue and white porcelains were shipped from China with Dutch designs, while Delft ware was being made in Holland with purely Chinese decoration.

The whole story of the East India porcelains, including the so-called "Lowestoft" wares, has been dealt with so often that we shall only touch on it very briefly here. The companies engaged in this export trade were all established in Canton, the only place where foreign traders had been given permission to live and carry on their business. All orders were transmitted from

there, and the porcelains were sent from Ching-têh-chên to Canton to be shipped abroad. In the XVIIIth century the idea gained ground that the orders for special decoration in the European taste might be more conveniently carried out in Canton, under the supervision of the export firms. The workshops in Canton were already engaged in the similar craft of painting in enamel colours on copper, and so it was arranged for the porcelain bodies in the white to be shipped down from Ching-têh-chên to Canton, where the "foreign colours" and foreign designs could be added.

The most interesting evidences of Western influence, however, are witnessed in objects which were not specially made to the order of these foreign traders, but which the Chinese made for their own purposes, or as a novel form of expression.

For instance, in a shabby dilapidated Taoist temple, in a little village of South China, we found the walls decorated with sixteen painted glass panels depicting figures dressed in costumes that were definitely British or American, and that dated back to the last quarter of the XVIIIth century. We learned from the monks that these had been painted on the glass by the earlier monks themselves, and had apparently been conceived for no other purpose than that of decoration, in just the same way as Chinese figures were used so frequently in decorating English and French interiors when "chinoiserie" was the rage in Europe (see Figs. I and II).

It may be remarked that Chinese attempts at depicting foreigners were more successful than European attempts at depicting Chinese, perhaps because the Chinese had actually seen men from the West, as well as engravings and pictures.

In a temple at Fatshan we saw another interesting illustration of the fact that the novelty of depicting a foreign figure sometimes appealed to the Chinese imagination. Fatshan is fourteen miles from Canton, and was formerly second only to that port in commercial importance. Standing in a recess in this temple was a gilt lacquer figure of a stout jovial European, probably an Englishman, dressed in the costume of the time of George III—tight knee breeches and a cocked hat—and clasp a large bag, obviously intended to contain pieces of silver. He is shown astride an elephant to indicate that he had come from a remote land (see Fig. III). While the whole conception is frankly somewhat satirical, many of the Chinese gods are also depicted in comic vein, so no slight is intended. It is probable that, in addition to being considered ornamental, this figure was placed in the temple in order that Chinese who traded with the foreign ships might burn a little incense before him, and pray that he would cause their business to prosper.

In different places in China we have come across other specimens of these Western figures. For instance, there is the little ivory figure of a Dutch soldier, made in the Ch'ien Lung period (shown in Fig. IV). This may have been carved to special order, or may have been made by some ivory carver who wanted to try his hand on a new theme. In the same spirit may have



Fig. IX. CHINESE SCROLL dating from the reign of the Emperor K'ang Hsi (A.D. 1662-1723) showing foreign figures and architecture against a Chinese background. Work of one of the Jesuit missionary painters at the Court of Peking or of one of their pupils

Collection, Judith and Arthur Hart Burling

been fashioned the little white Fukien porcelain figure of a Dutch soldier, made about 1650, now in the British Museum, or the white porcelain group of a foreign family of about the same period, which we saw in a private collection.

Another important source of Western influence in Chinese art was the religious one. In all parts of China, wherever there is a Buddhist temple, rich enough and important enough to indulge in such lavishness, there is a Hall of Five Hundred Lohans—that is to say, images of the five hundred disciples of Buddha. These Halls contain disciples of all races—Chinese, Indian, Persian, Semitic, etc., and there will always be one which the Chinese guide will proudly point out as the statue of "Marco Polo," and which depicts a man of unmistakably "Western" origin. Naturally this figure has nothing to do with Marco Polo, whom these disciples ante-date by many centuries, but the name has come to be a generic term for a traveller from the West. It is probable that a Westerner was numbered among the disciples of Buddha, the religion which took so seriously the Chinese precept that "Within the four seas all men are brothers."

The Western Lohan in the illustration (Fig. V) stands in the Hall of the Five Hundred Lohans at the temple in Canton, erected on the very spot where the disciples of Buddha are said to have first entered China. The temple has been rebuilt several times, and the figures were made about the XVIIth century.

Another interesting influence of religion—but this time the Christian religion—on Chinese art is shown in the evolution of the Kwan Yin, the Chinese Goddess of Mercy. From the XVIth century onwards, the Kwan Yin tends to resemble more and more strongly the European Madonna. Inspired by the engravings and paintings brought over by the Catholic missionaries, the Kwan Yin is seen to be attired in the same manner as the Madonna, assumes the same poses, has beads around her neck, with a pendant often actually in the shape of a cross, and, frequently, is modelled with a child in her arms. We have an ivory figure of late Ming period, which is a perfect example of

this blending of the Kwan Yin with the Madonna. At first glance the face, the draperies, and the pose indicate that this represents the Madonna and Child. Closer scrutiny reveals the bare feet which are one of the characteristics of the Kwan Yin, and the hair, which is parted and left flowing freely in a way that would not be proper to the Kwan Yin, is uncovered, which would not be correct in a Madonna. Also the child, which looks more foreign than Chinese, is holding in each hand a peach of immortality.

Western influence is also shown in the many pieces of porcelain, enamel, and paintings on glass and silk that were copied from religious engravings introduced by both Catholic and Protestant missionaries. These religious scenes vie in popularity with French engravings of quite a different type—frivolous representations of lightly clad ladies and their swains, in the Watteau style (Figs. VI and VII).

Apart from the porcelain decorated in Canton for the export trade, there was a certain amount of porcelain which was decorated in Ching-têh-chên with Western figures and motifs. These were made less for export than for the Chinese themselves. Here, again, such pieces may have been ordered and enjoyed, in the same way as rococo porcelain with "chinoiserie" designs was made in France and Germany, by certain Chinese whose taste leaned towards the original and exotic (Fig. VIII).

Another European influence on Chinese art was exercised by the Jesuit missionaries who went out to China, and became painters at the court of the Emperor K'ang Hsi. Two of the earliest among them were Belleville, a Frenchman, and Gherardini, an Italian. They were established in the Palace in Peking, in 1698, as regular Court painters to paint portraits and pictures of different kinds. Their paintings had to conform to the artistic canons of the Chinese, and to suit the taste of the Emperor and his Court. On one occasion, Gherardini completed a large architectural picture in which he painted the columns in perspective in European style. The courtiers were astonished, but the general consensus of opinion was that the thing was entirely wrong by all the accepted standards of painting, so the picture was condemned and destroyed.

There continued to be European painters at the Court of Peking until the expulsion of the missionaries in about 1800. They even founded a school and had Chinese students, but their teachings might have had greater influence if the prevailing rules that governed Chinese art had not had to be adhered to so strictly.

That the work of these European painters was not taken very seriously by the Chinese is proved by the fact that, in spite of their continued presence at the Court of Peking for over a century, in the Chinese book of painters, the Hua Shih Hui Chuan, the only one whose name is mentioned is Castiglione. He worked at the Court of Peking under the Emperors K'ang Hsi, Yung Cheng and Ch'ien Lung, dying in Peking in 1766 when he was nearly 80 years old. He is the most famous of all the foreign painters at the Court, but he is also the one who learned most successfully to paint in wholly Chinese style, under his Chinese name of Lang Shih-ning, which may explain why he alone was considered important enough to be included in the Chinese book of painters.

Occasionally one finds a painting of this period which combines European scenes and personages with Chinese background, and which is the work of one of these Court painters, or one of their Chinese pupils. An interesting example of this type of work is shown in a painting of the K'ang Hsi period, where the European architecture and figures contrast strangely with the Chinese hills and trees (Fig. IX).

While the influence of these foreign painters cannot be considered as a very great or lasting one, many present-day students of Chinese art consider that they did introduce a more lavish use, and a greater depth, of colour into modern Chinese painting, and that they encouraged more realism in nature. A Chinese critic to whom we showed this scroll at once remarked upon the thickness of the colouring, and the spirit of movement of the whole composition.

These Court painters, and their pupils, worked in Peking in the North. Wu Li spent the greater part of his life in and around Shanghai, Soochow and Hangchow in the central part of China. In the South, besides the Catholic priests, there was another important foreign influence in Macao, in the person of George Chinnery, the British painter, who lived and worked there in the early part of the XIXth century, and who had many imitators. So, in spite

(Continued on page 16)

FINE ENGLISH FIREARMS OF THE PERIOD 1680-1780—PART I

BY MAJOR J. F. HAYWARD

THE series of six articles on English flintlock pistols which have already appeared have been concerned with weapons of good but not of exceptional quality, and they have shown the development of an unmistakably national style in their design and decoration. In the present articles, however, we are concerned with that category of weapons which can be adequately described in French as *armes de luxe*, or in German as *Prunkwaffen*, but for which no precise English expression exists. Here, then, the standards which have been established and the styles which have been indicated are no longer applicable, for when called upon to make pieces of fine quality, English gunmakers, instead of producing more elaborate versions of their national style, tended to look abroad for inspiration and produce conscious copies of fine Continental pieces.

English gunmakers did not, however, derive inspiration from the whole field of Continental gunmaking, but looked no further than France. This was a natural tendency, for during the latter half of the XVIIth century and the greater part of the XVIIIth

the French style by the Revocation of the Edict of Nantes in 1685 and the consequent emigration of French craftsmen of all kinds to the surrounding countries.

The first gunsmith to manufacture firearms of superlative quality in England was, in fact, an *immigré* Frenchman, who seems to have left France about the time of, and presumably on account of, the Revocation of the Edict of Nantes. It was, however, a characteristic not only of the XVIIth century but also of the XVIIIth century that a considerable proportion of the quite small number of fine arms produced in this country were made by immigrant workmen who came to England either on account of religious persecution in their native countries or in order to exploit a demand which the native craftsmen lacked the skill to satisfy.

Most of the fine arms extant in the great Continental collections were produced for the particular use of the Reigning Prince of the State concerned. During the XVIIth and early XVIIIth centuries the English Royal House was not possessed of riches com-



Fig. 1. DETAIL OF ONE OF A PAIR OF HOLSTER PISTOLS by MONLONG—LONDINI. Circa 1699.

"Probably the finest work ever achieved in this country"

In the Collection of His Grace the Duke of Westminster

century the gunmakers of Paris set an example which was followed, as far as their native abilities would permit, by the gunmakers of North-western Europe. Whenever a standard of real magnificence was required, local decorative conventions were ignored, and the gunmakers of Germany, the Netherlands, Scandinavia and England reproduced according to period the "style Louis XIV" or the "style Louis XV." There were two contributory causes to this development. In the first place, the designs for the form and decoration of gun and pistol furniture which were copied more or less faithfully by gunsmiths of all the countries of Western Europe were of French origin. To quote only a few, Etienne Delaune (1519-1583), whose designs were borrowed by the Sadeler school of Waffenschmiede at Munich during the XVIth and XVIIth centuries and continued in use by gunsmiths until well into the XVIIIth century; Jean Berain (1637-1711), who was responsible for the design of many of the luxury weapons made for the court of Louis XIV; and Claude Simonin, also of the Louis XIV period; and finally Claude Gillot (1673-1722), who began to apply Rocaille forms to the decoration of firearms.

Apart from the influence of these engravers, and also the effect of gifts of fine French arms such as that made by Louis XIV of his double-barrelled fowling piece by Le Conte to Charles XI of Sweden, additional impetus was given to the dissemination of

parable with those of the greater European monarchs, and in any case the vicissitudes suffered by the various kings doubtless led to the loss of many of the Royal treasures. At all events, the collection now preserved at Windsor, though rich in armour, does not possess so rich a series of firearms as do many of the finer Royal Collections preserved on the Continent. Nevertheless this Collection must be our main source for the study of fine firearms produced in England. As far as firearms are concerned, the collection may be divided into three groups: those which were the property of George III and were originally preserved in his collection at Augusta Lodge, Windsor Park, those which were purchased by, or presented to, George IV, and those which were added in a purely antiquarian spirit under the influence of the Prince Consort during the XIXth century. By far the largest section belongs to the second group, but it is the first group, the collection of George III, with which we are here mainly concerned. Though the term "collection" is here used, it should be emphasized that these firearms were the contents of George III's gunroom and possibly of those of his Hanoverian predecessors on the English throne; they do not in any sense represent an antiquarian collection. That there are not a great number of outstanding English firearms at Windsor of the period up to 1780 may be due in part to the strongly German prejudices of the first two Hanoverian kings, who doubtless gave many of their

commissions to German gunsmiths. This inference is, incidentally, confirmed by the presence of a number of Küchenreuter firearms in the Windsor collection. After 1780 the Prince Regent came into his own and he continued to give lavish orders for fine arms to all the outstanding London gunsmiths until his death.

The firearms belonging to George III now at Windsor Castle comprise 27 long arms, *i.e.*, fowling pieces, rifles and muskets, and 17 brace of pistols. Of these only 16 of the long arms and 13 brace of pistols are by English makers, the remainder being by French, German and Spanish makers. In addition to these arms of George III there are a few other pieces dating from the first three-quarters of the XVIIIth century, of good, though not always fine, quality.

If we take the Augusta Lodge Collection together with the few additional pieces of the same period whose source is not recorded, we obtain the following list of English gunsmiths who are represented by more than one piece. This list does not include gunsmiths who are only represented by one piece or by pieces of mediocre quality.

J. Barbar, 6 fowling pieces and 2 pairs of pistols; Griffin and Tow, 5 pairs of pistols; Collumbell, 1 fowling piece and 2 pairs of pistols; Dolep, 2 fowling pieces; Harman, 2 fowling pieces; Hadley, 2 pairs of pistols; Willmore, 2 fowling pieces.

Certain other pieces have barrels by one maker, and locks, and presumably stocks, by another; the following are the combinations: Hudson and Hadley, Dolep and Turvey, Willmore and Barbar, Griffin and Collumbell. This list of the chief suppliers of fine arms to the Crown up till *circa* 1780 does, in fact, include practically all the good English gunmakers of the period. The only makers whose names one might wish to add to make it complete would be Pickfart, Delany and R. Wilson, all of London.

It will be seen that Barbar is represented by the largest number of pieces. Amongst firearms of more average quality, Barbar's pistols are also outstanding, and he can fairly be regarded as the foremost of the English XVIIIth century gunmakers.

Owing to war-time difficulties it has not been possible to obtain photographs of the Windsor pieces, and the pieces illustrating this and the following article are from other sources. The pistol illustrated in Fig. 1, one of a pair in the possession of the Duke of Westminster, represents what is probably the finest work ever achieved by a gunsmith in this country. However, though made in England, they were produced by the distinguished French gunsmith Monlong; both in design and detail of decoration they are of the purest Louis XIV character, and cannot really be said to have any place in the history of English gunmaking. They date from *circa* 1699, and are signed on the locks "Monlong—Londini." Pierre Monlong was amongst the foremost Parisian gunsmiths of the last third of the XVIIth century. He was appointed to the "Maison du Roy" of Louis XIV, and is best known for the series of pistols which he, in collaboration with another Parisian gunsmith, Frappier, made for presentation to the court of Charles XI of Sweden, and which are still preserved in the Royal Armoury at Stockholm.

Monlong is recorded as working at Paris during the period 1674 to 1684. Since he was evidently at work in England in or before 1690, it is at least probable that he also is to be numbered amongst the many Frenchmen who left their native country in 1685 after the Revocation of the Edict of Nantes.

The pair of holster pistols, of one of which a detail is shown in Fig. 1, is in fact the only recorded work of Monlong in England. The lock and mounts are of russet steel finely chiselled with scrollwork and grotesque masks. The barrel is also chiselled and damascened in gold. The walnut stock is very richly inlaid with silver wire scrollwork and with human figures and birds in cut and engraved silver sheet. The silver decoration applied to the stock is in the style of, and may well be after, the design of Jean Berain. In fact, every kind of ornament which could, within the limits of good taste, be devised, has been applied with the most exquisite craftsmanship to this pair of pistols. One feature of these pistols which is only occasionally found on pieces of the finest quality is that slight differences exist in the design of the decoration of the two pistols constituting the pair, thus avoiding a possibly dull repetition of one design. As it took several artists to execute the various forms of decoration called for upon pistols of this quality, and as no comparable contemporary English work exists, it seems not unlikely that Monlong brought a number of French craftsmen with him to London.

Before passing on to the XVIIIth century, one other immigrant artist should be mentioned. This is the Italian "Gorgo at London," who signed the fine pair of screw barrelled hand-

revolved magazine pistols formerly in the Jackson Collection, and illustrated in Jackson's "European Hand Firearms, etc." (Fig. XLVII). While contemporary pistols by English makers are often furnished with mounts of chiselled steel, the work on these pistols, though simple, attains a standard of precision which places them above the average level of achievement and suggests the Italian origin of their maker. (To be continued)

BOOK REVIEW

ARMS AND ARMAMENT. An Historical Survey of the Weapons of the British Army. By MAJOR CHARLES FFOULKES. (Harrap.) 15s.

Major Ffoulkes' book is more of a disappointment than anything else. He opens with a preface in which he condemns the XIXth century writers on arms and armour for their lack of investigation into the technical means by which arms and armour were produced. Also for their proneness to quote hearsay evidence without verifying it, "which in course of time is quoted and so possible error is perpetuated." Excellent, but—Major Ffoulkes does not enlighten us as to any of these production methods, and states (following those deplorable XIXth century writers) that Scottish broadsword blades marked "Andrea Ferrara" "must have been imported from Italy." There is plenty of evidence of their importation from Germany via Holland, and that the Solingen smiths were prepared to supply blades with all the best makers' names on them. It seems a great pity that the writers of the first half of the XIXth century (after all, they were pioneers) should be thus singled out for attack, and the immense amount of modern research into the history of armaments ignored.

The feeling that one has about this book is that it is far too ambitious, that instead of the book being written, the notes or skeleton for a much fuller book were published. There is an unevenness throughout that is profoundly irritating. To make an historical survey of the weapons of the British Army in a book of this size could only be done in the form of brief notes. There is a good and detailed study of "The Bayonet," but there is no reference to pistols between 1550 and 1872; incidentally spring bayonets on pistols are not mentioned at all. "The Machine Gun" is a good workmanlike survey of that weapon. In "Tank and Anti-Tank" too much space is devoted to classical ideas such as scythe chariots and medieval "battlecars," but strange to say there is no mention at all of armoured cars of this century.

The notes on the weapons of the Band are most useful, and, as far as I know, have not been given before. But the instruments of the Band are hardly weapons and the space devoted to them seems a waste.

Chapter IX, "Fire, Smoke, and Gas," is well worthy of inclusion, but are "Signals" weapons? If they are, then transport vehicles and camp cooking appliances should also be dealt with.

There is quite a lot of useful and original matter given in this book, which will be most welcome to 'military' collectors, and it is a great pity that the author did not concentrate on the arms and armaments rather than wandering into the byways of "drum chariots" and Armada beacons. "RONIN."

WESTERN INFLUENCES IN CHINESE ART (Continued from page 14)

of all the strict conventions of Chinese painting, these Western influences did spread throughout the country, and they made a definite appeal to many Chinese artists.

During the present century this Western inspiration has increased at an ever-accelerating tempo. The Chinese Revolution, with its loosening of bonds that had been bound too fast, sent the youth of China in search of anything that would make a complete break with their past. Chinese art students flocked to France, and other European countries, to study, with the result that their work often became mere imitation.

That phase is now ended. China has found itself, and even the war, with all the suffering and devastation that it has wrought, has not in any way altered this trend, but has rather heightened it. The best work we have seen done by Chinese artists, in both sculpture and painting, has been that of men who had never been abroad, but whose minds had been alive to new ideas from the outside world. The Chinese are learning to combine the best of their own old traditions and techniques with all that the Western world has to offer them in the way of new subjects and a new viewpoint.

THE MUSÉE CLUNY

BY MRS. WILLOUGHBY HODGSON

TO those of us who knew and loved Paris and its beautiful museums and Art treasures, it is indeed a source of thankfulness that the time may not be far distant when it can be revisited. Though perhaps not so well known to the tourist as the Louvre, the history and legends surrounding the Musée Cluny and the beauty of its architectural features in a city whose lovely architecture has earned world-wide fame, give it a place second to none in the history of the storehouses of the art treasures of the world.

Situated in the old Latin Quarter close to the historic Boulevard St. Germain, it occupied the site of an ancient Roman Palace, said to have been founded by the Emperor Constantius Chlorus, who lived in Gaul from A.D. 292 to A.D. 306. Here, in 360, the soldiers proclaimed Julian Emperor, and it was here also that the old Frankish kings lived till the Royal residence was transferred to the Cité. The Thermes or Roman baths, however, are the only remaining relics of this palace.

About the year 1331 the remains of the old palace passed to the possession of the wealthy Benedictine fraternity. Having acquired this site, the Abbot of Cluny in Burgundy added it to the property already acquired in Paris and in the XVth century built upon it a residence for the Abbots of Cluny during their visit to the City. This was the work of Jaques d'Amboise and Jean de Bourbon about 1490.

When the writer first entered the gateway of this historic mansion it seemed to her that she had been taken back at once some three or four centuries; all the lovely Gothic and Renaissance architectural features then survived in tower cloisters, windows and doorways, mellowed by the hand of time. At one side of the courtyard stood the well, adding a further note to the picturesque whole, which, although not originally belonging here, was of the same age and style with outstanding gargoyles and original ironwork from which depended pulley and bucket.

It was at the Hotel de Cluny that Mary, sister of Henry VIII, resided during widowhood. The room occupied by the Queen was still known as the *Salle de la Reine Blanche* from the fact that during her occupancy Mary was attired in the white raiments of mourning for the King. In this room, in 1537, was celebrated the marriage of the parents of the ill-fated Marie Stuart, King

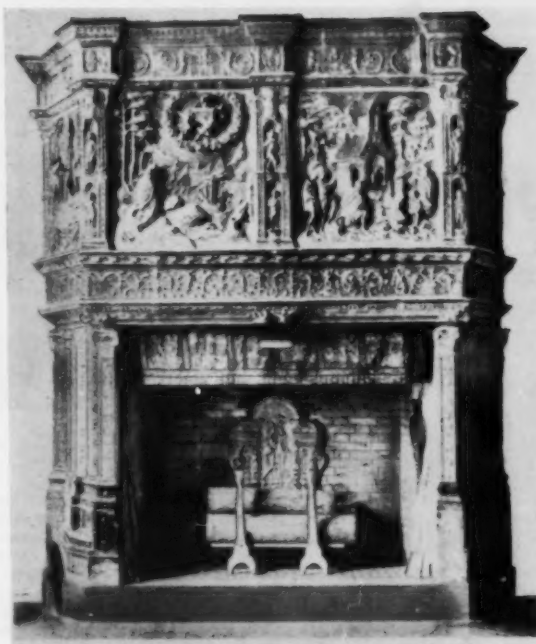


Fig. I. STONE CHIMNEY-PIECE, carved by Italian workmen at Rouen. XVIth Century



Fig. II. XVIth Century MARRIAGE COFFER in Paté Appliqué upon a gilded surface

James V of Scotland and Madeleine, daughter of Francis I of France.

During the reign of Louis Philippe this fine old mansion passed into the possession of M. du Sommerard, who subsequently turned it into a museum for over twelve thousand exhibits.

Some of the rooms have great charm, especially those with old fireplaces and fine carved stone chimney-pieces of the XVth and XVIth centuries. I was told, however, that to realize the full charm of these it was necessary to visit Cluny in winter and see them under the genial influence of wood fires.

Of these chimney-pieces, our first illustration shows one of the finest brought from Rouen in 1880. It is Italian workmanship of the XVIth century, with figures and carving in high relief characteristic of the work of the Italian sculptors settled at Rouen at that time. The four panels represent scenes from *Santa Casa*, divided by pilasters with niches containing allegorical figures which may also be seen in the frieze and in the bandeau below and by the Arms of France. The carving of this magnificent chimney-piece was originally en-

riched by gilding, traces of which still remained.

A very fine assortment of wood sculptures were a feature of the Musée Cluny, including a set of the Kings of France carved during the reign of Louis XIII, but with its close relation to the Benedictine fraternity a large proportion of its exhibits were naturally of ecclesiastical interest, including tables of beautiful workmanship and design, the most notable being one found in the Church Champs-Deuil during its restoration; this relic was known to have passed through so many degradations that, in order to ensure its future safety, on the recommendation of the Mayor of Champs-Deuil, it was presented to Cluny in 1861. The history of the life and death of Our Lord in wood sculpture in high relief is represented, the figures being large and carved with a boldness which accentuates the delicacy of the tracery overhead, and is a specimen of Flemish Art of the XVth century. The name of the artist occurs several times on the borders of vestments in the characters of the period, "a fait Lucas, peintre du donateur Demorant," or "Lucas M.A. fere."

The XVIth century marriage coffer (Fig. II) is a specimen of Paté Applique, or of what has been known in this country since the XVIIth century as "Gesso," and is carved in high relief on a gilded surface. The mythological scenes in the panel with which it is decorated, and the conventional designs surrounding them and also applied to the cover, are beautifully moulded and form a most effective form of ornament. One of the most charming pieces of this description was the frame of a mirror carved in high relief with figures of children and birds amongst vines, with an inner border of oak leaves and acorns. This was surmounted by a finely carved group of figures, horses and a shell-shaped chariot, representing the abduction of Proserpine, and dated as of the early XVIIth century.

The art of the old metal worker was represented by two specially beautiful Archiepiscopal Crosses, the first said to contain in its central reliquary a piece of the true Cross; the other sixty-

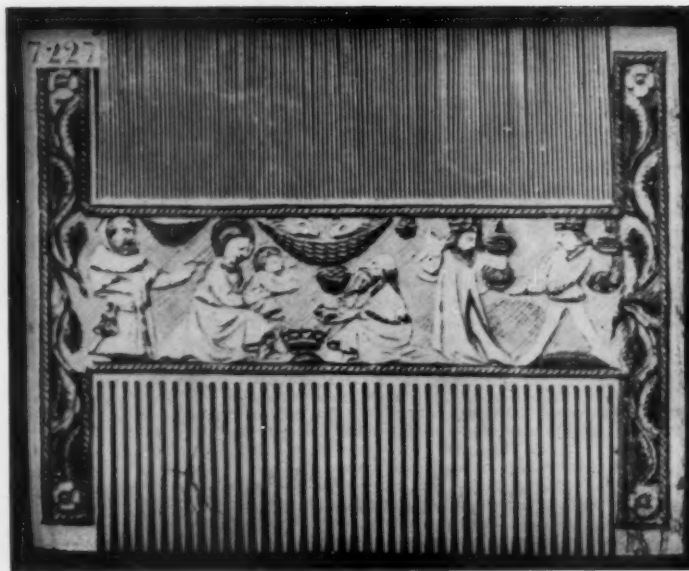


Fig. III. XIVth Century CARVED IVORY COMB ornamented in green and gold. "The Adoring Magi"

four reliquaries being richly ornamented with sapphires, garnets and pearls in raised settings, the shaft in brass gilt was embossed and engraved. This Cross came from the Soltikoff collection, dispersed in 1861, and was a specimen of XIIIth century Limoges work.

The second cross was of silver gilt, richly ornamented with filigree work, precious stones, pearls and engraved stones, the reverse side being decorated in silver repoussé work representing the Crucifixion, angels and symbols, the shaft being of brass gilt embossed and engraved with fleur-de-lis, and was also a specimen of XIIIth century Limoges work.

There was a wonderfully interesting and varied collection of ivories at Cluny, a pantheistic figure of the IVth century carved in high relief being of special note. Discovered in a tomb on the banks of the Rhine with a carved rock crystal lion on either side, it was supposed to have been part of a consular seat. A cover for the Gospels was an outstanding specimen of XIth century workmanship; it had a central carved ivory panel on either side mounted in filigree gilt set with eight large and thirty-six small precious stones; these panels represented the Crucifixion on one side and figures of Saints upon the other, and demonstrate a curious feature of early ivory figure-carving, namely, that the hands are generally large and out of all proportion to the bodies, which are otherwise well and truly drawn: this is a peculiarity also noticeable in some of our early English portrait painters in drawing the hands of their sitters.

Our third and fourth illustrations show an ivory comb and the circular bas relief mirror back. The central carving of the first represents the "Adoration of the Magi" waited upon by a XIVth century knave, a quaint touch, surrounded by a leaf and foliage border picked out in green and gold with very artistic effect. The circular mirror-back of XIVth century workmanship is surmounted by carved lizard-like monsters and demonstrates a quaint rendering of Cupid with his dart.

Perhaps, however, from a feminine point of view, the most wonderful work of art at Cluny is the beautiful needlework panel of the XVIth century representing the story of Eden. One may be quite familiar with the old-world stump work, for there are many well-preserved pieces to be seen in public and private collections. They fill us with wonder and envy at the eyesight and dexterity which could achieve these things, and for the



Fig. IV. XIVth Century CARVED IVORY MIRROR BACK. "Cupid and his dart"

THE MUSÉE CLUNY

leisure which made achievement possible. The Cluny panel, however, must be the finest specimen extant, for whereas these triumphs of needlecraft are frequently only wonderful, this is also beautiful. The oval central panel with raised framing is set in an outer panel whose corners are filled with cornucopias and baskets of fruit forming a charming setting to a picture whose creator must have been a true artist. The eye is at once attracted to the raised work and marvellous stitchery as seen in the coils of the serpent worked in dull golds and silvers, and the tree with its raised branches, leaves and fruit; but to my thinking these do not constitute its chief charm. The delicate colouring and wonderful perspective of the distant hills, rivers, trees and sky is extraordinarily good; the figures themselves are full of life and show a remarkable knowledge of anatomy, while the flesh tints are excellent. Four scenes, the Creation of Man, Eve being taken from his side, the Expulsion from Eden, and the Tilling of the Ground, are worked in low relief, only the larger trees and a tuft of foliage here and there being in high relief. These serve to throw up the central panel and are in themselves works of art, making a delightful whole and an achievement which could not fail to excite the wonder and admiration of women for all time.

The tapestries at Cluny were worthy of more than passing notice, those of David and Bathsheba being remarkably fine, and a series of six, known as "La Dame à la Licorne," are beautiful works of art with an interesting history. They were made in the latter half of the XVth century and came from the old Château de Boussac, which was rebuilt by Jean de Brosse, Lord of Boussac and Chamberlain and Marechal of France about the year 1425. The origin of these tapestries is shrouded in mystery, and several legends have been woven round them, one of which states that they were found in the East in the possession of Zizim, youngest brother of Mahomet II, and were brought to France by Pierre d'Aubrisson, Lord of Boussac and Grand Master of Rhodes in 1422. There seems little doubt, however, that they were made in Belgium, France or in the Aubusson workshops, and were designed to commemorate the virtues of a lady of the house of Le Viste who had married into the d'Aubusson family and become possessed of the Château de Boussac.

The house of Le Viste had been one of the great bourgeois families of Lyons, and during the XIVth century had raised itself to aristocracy by marriage with the great families of Provence and Dauphiné. "Maison bourgeoise," said Claude de Laboureur in 1682 in his work, "Mazuree de Labbay Royale de l'Isle Barbe,"



Fig. VI. XVth Century TAPESTRY. One of a set of six, "La Dame à la Licorne"



Fig. V. XVIth Century Magnificent FRENCH NEEDLEWORK PICTURE, "The Story of Eden," worked in high and low relief

"Laquelle après avoir passé par toutes les charges dont elle était capable et par le consulat entr'autres, quitta le négoce pour s'adonner à la jurisprudence par le moyen de laquelle elle s'acquit l'honneur de la noblesse des lettres et des armes."

In each of the tapestries the lady is the central figure, and the Lion or the Unicorn supports the standard bearing the arms of Le Viste. The lady is clothed in gold brocade and velvet, and is wearing an aigrette in her turban and many jewels. The background is starred with flowers and foliage among which small animals and birds disport themselves. The oak and the holly trees are also much in evidence. The scene illustrated is the last of the series; in it the Unicorn is seen gazing at himself in a golden mirror held by the Lady seated on a verdant bank while the Lion supports the standard. These beautiful and interesting tapestries hung in the old Château de Boussac, a castle standing on a perpendicular rock overlooking the Little Creuse and adorned the walls of the large *salle* containing immense carved chimney-pieces.

In 1889 the Château became town property and was converted into the Hôtel of the Préfecture; the tapestries still hung in the principal *salon*, but had been allowed to fall into so bad a condition that, upon the advice of the Mayor, they were in 1882 restored and removed to Cluny.

COLLECTORS' QUESTS

Private Collectors may come across the specimen they are seeking with the help of a small advertisement in the Collectors' Quests column. The price is 30/- for three insertions in successive issues of about four or five lines. Single insertions are 12/6 each, but three or more are advised. Particulars of the specimen required should be sent to the Advertising Manager, 34 Glebe Road, Barnes, London, S.W.13. Telephone: Prospect 2044.

ARMORIAL BEARINGS

Readers who may wish to identify British armorial bearings on portraits, plate or china, should send a full description and a photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies.

ENGLISH SILVER IN LONDON GALLERIES

BY JOHN ELTON

SHORTLY before the restoration of the Monarchy a number of attractive trappings for the table and cupboard, such as two-handled cups and beakers, were made of thinner silver than had been formerly used, after Dutch models. These were embossed like the Dutch originals, in vigorous relief with large flowers and acanthus foliage. Such pieces contributed to forming a "handsome cupboard of plate," such as Samuel Pepys admired in his own house, when early in 1666 he exchanged his old silver for new. A characteristic example of this new fashion is the porringer (1671) with its circular body swelling out at the skirt and then curving in towards the base, embossed with large foliage and flowers, and with the Royal supporters. The lid is also embossed with foliage, and the handles are of caryatid form. A second porringer bearing the London hall-mark for 1688, is decorated round the base with upright acanthus leaves. The maker's mark is T.C., a fish above and a fleur-de-lys. The small two-handled cup, which dates from the early years of Charles II's reign, is embossed with large flowers, and has handles of twisted wire. The maker's mark is R.L. in a heart-shaped shield, a mullet below. The small beaker (1691)



Fig. I. PORRINGER and COVER, 1671, a characteristic example of the fashion which set in in late XVIIth century



Fig. II. PORRINGER bearing London hall-mark for 1688 with maker's mark T.C., a fish above and a fleur-de-lys

is an instance of this effective embossed decoration carried on into the reign of William and Mary. The graceful fluted bowl is an attractive example of simple design of the early Georgian period, as are the pair of taper-sticks (1719) which follow in miniature the design of contemporary candlesticks.

There is a considerable range in the

Fig. IV. *Right:*
CUP with twisted wire handles dating from the early years of Charles II's reign—maker's mark R.L. in a heart-shaped shield, a mullet below



Fig. III. BEAKER, 1691. An instance of embossed decoration of the reign of William and Mary



ENGLISH SILVER IN LONDON GALLERIES



Fig. V. A graceful FLUTED BOWL by Christian Holland
—Early Georgian



Fig. VI. TAPER HOLDERS (1719)
following, in miniature, the design of
contemporary candlesticks



We are indebted to the Goldsmiths and Silversmiths Co. Ltd., and to Burfitts Ltd., for permission to use photographs of examples in their collections, to illustrate this article. Figs. I, III, V and VI are from the Goldsmiths Co. collection, and Figs. II, IV and VII Burfitts Ltd.

Fig. VII.
CAKE BASKET (1747) with characteristic
foliate piercing of the sides, enclosing
panels pierced with a diaper of small
crosses. Maker: E. Aldrich. The bottom
of the basket is engraved with a con-
temporary coat of arms

form of the tankard during the late XVIIth and early XVIIIth centuries. One which the writer was shown was by J. Ward (1705) and it differs from those of the late XVIIth century in having a domed lid. The thumb-piece is of scroll form and the lid, and the junctions of the handle with the barrel, are decorated with cut-card work. This piece is well and clearly marked inside the lid, on the body and the handle.

Though early specimens of baskets for fruit, bread, or cake exist, the period of their great vogue is from about 1730 to the early XIXth century, and an authority upon English silver maintained that there was "hardly a home in England, if it boasted of any plate at all, without a silver bread basket, and so necessary were they on a well-appointed table, that recourse was had to the expedient of exchanging or melting down" old plate to acquire one. Early XVIIIth century baskets are straight-sided, but later the sides became more erected. The basket (1747) shows the characteristic foliate piercing of the sides, enclosing panels pierced with a diaper of small crosses. The rim is strengthened with applied scrollwork, and a tall swinging handle is

attached to it. The bottom of the basket is engraved with a contemporary coat of arms within a lozenge. It bears the mark of Edward Aldridge. There were two silversmiths of that name in partnership at the Golden Swan, Foster Lane, in 1762, in which year the partnership was dissolved, the elder Aldridge remaining at Foster Lane.

COVER PLATE

Ochtervelt's "The Music Party" shown in colour on the front cover, is reproduced from *Music in Painting*, one of the Faber Gallery series recently issued.

J. Ochtervelt, of the Dutch School, was born about 1635 and died before 1710 and, quoting the Faber Gallery book, "he, like Vermeer, knew the value of virginals for enhancing the standing or seated female figure" and "one cannot help wondering whether the music makers in the picture were very musical; virginals have a smooth gentle tone and the ensemble must have been drowned by the yapping dogs."

A RARE BRISTOL DECORATION

BY H. BOSWELL LANCASTER

THE following paragraph is quoted from Chaffer's *Marks and Monograms*, 13th edition, page 886:—"Etched Bristol. The Rev. W. A. Oxford has in his collection a milk jug (unmarked), but undoubtedly of Bristol porcelain, the decoration of which is etched in black, at first sight giving the appearance of transfer. It is the only specimen of the kind known to the Editor, and is now in the Trapnell Collection."

To call this method of decorating "etched" is surely a misuse of words or a loose description of an original artistic effort. The dictionary gives the meaning of the verb: "Etch. To produce figures or designs on copper or other metallic plates by eating out or biting with an acid the lines previously drawn with a needle on a coated surface." From this plate the design can be "pulled" time and again; but it is the plate which is the etching not the paper reproduction. It is difficult to imagine this process in action on a piece of delicate porcelain.

Call it what you will, the fact remains that a form of decoration was used at Bristol on soft paste china, and examples from both this and other factories are not unknown. In the Schreiber Collection catalogue, for instance, under Worcester, a pair of saucer-shaped plates are listed, "pencilled in black in the Chinese taste." It is not transfer printing, neither is it painting, but can best be described as inked or pencilled by hand.

It must have been a slow and laborious process, requiring the utmost accuracy of hand and eye, and it is not surprising that specimens are seldom seen; but one wonders why it was ever attempted when transfer printing was so easy. Pieces could have been sent to Liverpool or Worcester to be printed for Bristol, indeed Mr. Jowitt says they were.

In his *Ceramic Art of Great Britain*, he states: "Transfer printing was not, it would appear, practised by Champion, but some examples, Mr. Owen informs me, are known, which,

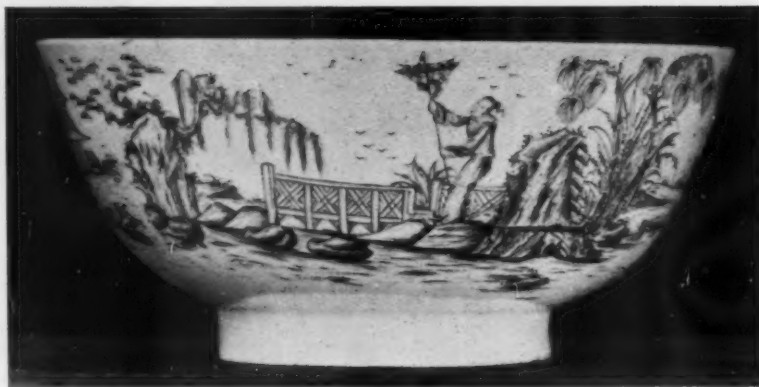


Fig. I. BOWL OF LOWDIN'S SOFT PASTE decorated in black by hand

although made at Bristol, were evidently printed at Worcester."

From dated specimens of Liverpool and Worcester we can say that transfer printing on porcelain was customary in 1756-7, so this easy method of decorating must have been well known in 1773, when Champion was making porcelain in Bristol; but this does not apply to that earlier manufactory of soft paste china. Was it the absence of the knowledge of transfer printing locally that induced an artist to attempt this hand decoration?

Mr. Hugh Owen, in *Two Centuries of Ceramic Art in Bristol*, gives a list of workmen and apprentices, modellers and china painters, but there is no mention of a draughtsman or engraver. The name, therefore, of the bold spirit and painstaking artist who so decorated Bristol porcelain must remain a mystery; but the specimens we now show appear to indicate that he worked at Lowdin's factory before employed by Champion.

A specimen of this decoration on Lowdin's soft paste is the bowl (Fig. I), seven inches across the upper rim, and three and a quarter inches in depth.

Since the discovery of this bowl by Mr. Ernest Allman, I have heard of another specimen of this decoration on soft paste, which I am, unfortunately, unable to illustrate. In a recent letter from Mr. C. T. Fowler, of London, he writes, "I've a handleless cup and saucer, etched in black in Lowdin's soft paste."

For purposes of comparison, I show a small bowl (Fig. II) of Chaffer's porcelain, transfer printed by Sadler with his well-known tea-party group. It is easy to distinguish the smudgy effect in the transfer picture as compared with the clear cut lines of the hand drawing.

As already stated, these soft paste specimens are rare but not unknown; but Mr. Allman, the Liverpool collector, has now made a much more important discovery, a teapot (Fig. III) of Champion's true porcelain, also decorated in this unusual manner. Unless the milk jug alluded to by Chaffer's was also of hard paste, this must be the only specimen recorded.

The teapot is six and a half inches to top of cover, and eight and a quarter from handle to spout. It is hand drawn in black. The design will be recognized as that taken from François Boucher's *Decoration Chinoise*, representing *Le Feu*, rarely used as a decoration in transfer



Fig. II. BOWL OF CHAFFER'S PORCELAIN, transfer printed by John Sadler

A RARE BRISTOL DECORATION

on Worcester and Liverpool; probably engraved by Richard Hancock.

Perhaps this illustration may bring to light other specimens of Champion's making bearing this pencilled decoration. If so, collectors will be gratified if readers of APOLLO will send photographs for recording; but it is obvious that such pieces will be few and prized by the finder.

Since the above article was completed, a catalogue has been published of Mr. Alfred Tyrer's collection, sold by Messrs. Sotheby & Co., on 22nd November. Lot 46 includes, "a black etched bowl, finely drawn with a Chinese figure in a garden scene beneath a pine tree, a bird in flight on the reverse; and a black etched cup and saucer with Chinese oxherd," both of Worcester ware. A note referring to these items states, "The hand that etched the first bowl is also found on Bristol white opaque glass and on certain Worcester enamelled porcelain."

BOOK REVIEW

LEONARD CAMPBELL TAYLOR, R.A.:
HIS PLACE IN ART.

Readers of APOLLO will welcome the publication of the late Herbert Furst's work, "Leonard Campbell Taylor, R.A.: His Place in Art" (F. Lewis Ltd., Leigh-on-Sea. £5 5s.). When Mr. Campbell Taylor suggested Herbert Furst's name for the preparation of this book he was, he declares, uncertain whether Furst had moved in his ideas "very much forward or shall we say to the left—or even backwards—which is it?!" Such a challenge caught Furst's imagination and the result is in effect a declaration of the fundamental beliefs behind the brilliant art criticisms which made the author rank among the foremost critics of our time.

Has there been, can there be, progress in art? Leonard Campbell Taylor posed the question. Objectively Furst has outlined the complex movements of art through the ages and has summed up his conclusions in the words: "The truth is that there was no progress in art—only a change of focus manifest in its subject matter—until the nineteenth century"; subjectively, he declares that while acknowledging the advance artists have achieved in gaining greater freedom of expression, he has remained unshaken in his belief that the fundamentals of design have remained and must remain unshaken.

Such in brief is Furst's answer. Asserting that "art is precisely a manifestation of ideas and not a display of skill"; that an artist can only be great in so far as he has the qualities of the great man, Furst has traced the changes of interest and emphasis in art through the ages, which yet, he urges, could not be considered real progress in artistic values, until, in the nineteenth century, Whistler first attempted to re-establish the picture in its own right and no longer merely a reflection of nature. Whistler in Paris associated with Manet and the Impressionists; out of the same movement came Cézanne and the door was opened to another world of art, a world in which, says Furst, the artist could create his own forms and choose the significance which he wished them to have.

All this may seem a far cry from the serene academic art of Leonard Campbell Taylor. Indeed, the author himself declares that only the forty-one exquisitely reproduced illustrations of Campbell Taylor's works, many of them in colour, which are included in the book, can fairly be said to do justice to this art which first achieved fame for Campbell Taylor almost forty years ago yet is still the printshop's best seller. Short of seeing the originals, there could indeed be no more delightful way of considering such work, for the long captions accompanying the pictures include many personal comments by the artist.

Nevertheless, in Campbell Taylor's recent work, the author finds purely abstract qualities of design which he suggests are the unconscious result of an interest first aroused by the Post-Impressionists and in support of this most interesting theory he urges that such an example as "The Letter" should be studied upside-down: the strength of the design, the ease with which it might be converted to a purely abstract picture, might well, he says, surprise even Campbell Taylor himself. THERLE HUGHES.



Fig. III. TEAPOT OF CHAMPION'S HARD PASTE TRUE PORCELAIN. Decorated by hand in black

THE COLLECTOR RE-COLLECTS

The collector recollects how often he has been put to considerable trouble when a date is required—the date of a factory's commencement or of its closing, and he has therefore compiled this list to assist others in their research; it is suggested that the list be kept for easy reference.

The principal factories and makers of pottery and porcelain are included, but, naturally, every reader can name many that have been omitted. To give a full list of every factory would fill APOLLO to the exclusion of other matter; but, perhaps, further lists of the lesser known potters may be completed, if readers wish for them.

POTTERY

NAME	PLACE	DATES	WARE
ADAMS	Tunstall	1786 onwards	Blue and white, jasper and printed wares
CAMBRIAN	Swansea	1780-1869	Domestic, etc.
CASTLEFORD	—	1790-1820	Black and cream ware
CAUGHLEY	Broseley	1751-1772	Blue and white
COPELAND & GARRETT	Stoke	1833-1847	Cream ware, jasper, parian, porcelain
DAVENPORT	Longport	1773-1876	Pottery and porcelain
DERBY POT WORKS	Cockpit Hill	1750-1780	Blue and white, etc.
DOULTON & WATTS	Lambeth	1800-	Stone ware, etc.
DWIGHT, JOHN	Fulham	1671-1703	Stone ware and figures
LAKIN & POOLE	Hanley	1770-1783	Egyptian ware, figures and groups
LAMBETH	—	1631-1700	Delft
LEEDS	—	1760-1841	Black ware and cream ware. Figures
MASON, MILES	Lane Delph	1800-1851	Ironstone china
MINTON	Stoke	1790-1858	Blue and white earthenware and semi-porcelain
NEALE & Co. RIDGWAY, JOHN & WILLIAM	Hanley Cauldon Place	1778-1788 1814-1830	Cream ware. Figures Blue printed wares, etc.
ROCKINGHAM	Swinton	1745-1823	Brown wares
SADLER, JOHN	Liverpool	1748-1770	Transfer printer. Tiles

NAME	PLACE	DATES	WARE
SALT, RALPH	Hanley	1820-1846	Figures
SPODE	Stoke	1770-1833	Cream ware, jasper, parian and porcelain
WALTON, JOHN	Burslem	1790-1839	Figures, groups, Toby jugs
WEDGWOOD, JOSIAH	Etruria, after Burslem	1759-1795	Queen's ware, jasper, etc.
WHIELDON	Little Fenton	1740-1760	Agate, tortoiseshell and mottled wares
WOODS, THE	Burslem	1730-1840	Salt glaze, translucent glaze. Figures and Toby jugs

The dates are approximate

PORCELAIN			
NAME	PLACE	DATES	WARE
BELLEEK	Ireland	1865-	Domestic and ornamental
BOW	London	1744-1776	All kinds and figures
CAUGHLEY	Broseley	1775-1814	Blue and white
CHAFFERS, RD.	Liverpool	1755-1765	Domestic, ornamental
CHAMPION	Bristol	1768-1782	" " Figures
CHELSEA	London	1743-1770	" " "
CHELSEA-DERBY	"	1770-1784	" " "
COALPORT	Colebrook Dale	1785-1861	" " "
COOKWORTHY	Plymouth	1768-1772	" " "
COPELAND & GARRETT	Stoke	1833-1847	" " "
DAVENPORT	Longport	1773-1876	" " "
DERBY	—	1756-1849	" " "
DWIGHT, JOHN	Conjectural	1671-1703	Said to have made porcelain
FULHAM	—	—	—
LONGTON	—	1752-1759	Blue and white. Figures
HALL	—	—	—
LOWESTOFT	—	1756-1803	Domestic, ornamental
MINTON	Stoke	1790-1858	" " Figures
NANTGARW	—	1811-1820	Fine porcelain
NEW HALL	Shelton	1782-1825	Domestic wares
PINXTON	Nr. Derby	1796-1818	Domestic, ornamental
ROCKINGHAM	Swinton	1823-1842	Domestic, ornamental, figures
SPODE	Stoke	1770-1833	Domestic, ornamental
SWANSEA	—	1814-1824	" "
WORCESTER, DR. WALL	—	1751-1783	" "
FLIGHT	—	1783-1793	" "
FLIGHT & BARR	—	1793-1807	" "
BARR, F. & B.	—	1807-1813	" (Figures ?)
FLIGHT, B. & B.	—	1813-1829	" "
BARR & BARR	—	1829-1840	" "
CHAMBERLAIN	—	1786-1852	" "
KERR & BINNS	—	1852-1852	" "

The dates are approximate

ANSWERS TO ENQUIRIES

T. H. B. B. (Leeds). Pine wood (*pinus sylvestris*), sometimes called Deal, is a native of Great Britain (North). Up to the Restoration oak was the principal wood used for furniture, then pine partly took its place. In the XVIIth and XVIIIth centuries much of this wood was imported from Norway.

The pale-coloured was called yellow deal or yellow pine, and the stronger colour red deal or red pine. The former was extensively used for carving, lacquering, gilding, and painting. Deal was often the base for walnut and mahogany veneers. Often, even if a piece of furniture was made of oak (the drawer sides, bottom and carcasses generally) the drawer fronts would be veneered on pine. For one reason, glue has a great affinity for pine.

Important pieces of furniture have been seen made of carefully

selected pine without a knot and these pieces have sometimes been painted and grained to imitate oak, walnut, or mahogany, but sometimes the bare wood is oiled or waxed.

There are several ways of removing French polish. The special point to remember is that the collector presumably wants to wax polish the piece and obtain some kind of patina. One of the many stripping liquids sold will do, but great care must be taken not to go too deep and thus leave the grain of the wood open. Success has been had with fine emery powder used with cotton wool; fine steel wool can be used instead. The advantage of this dry friction method is that you can stop when you have gone far enough, just leaving the grain filled (and no more) ready for waxing. With the liquid stripping there is a risk of getting down to the bare wood through leaving the liquid on too long. The result of this is that some method is then necessary to fill the grain. Sometimes a thin coating of French polish is used before the wax is applied. Nothing, however, brings up the original patina, certainly not with satin wood or mahogany, but with walnut or yew there is a certain measure of success. Oak is left out of consideration because it is hardly ever French polished and only requires stripping of dirt and varnish to the bare wood and then either waxing or left plain. The application of fiddle-back varnish has given me a fair result. The amateur should practise before trying his hand on an important piece.

Both the above subjects are dealt with fully in most books on antique furniture.

Lieut. Cooper (Haslington). I have in my possession a Toby jug, of unknown origin, but reputedly made over a hundred years ago. Can you, from the following description, give me some idea as to its "period," maker, and approximate present-day value?

The jug is 10 inches high, and is in the form of a very rotund man, standing, and about to take a pinch of snuff. It is in light yellow earthenware, with dark brown splashes. These so-called splashes of colour remind one of black treacle, and appear to have been put on haphazardly—part of the face as well as the clothing being so treated. The base has a pattern of vine leaves and clusters of grapes. The hat is the normal three-cornered variety, but the movable part, or lid, is rather unusual, being shaped like the top part of a bowler hat of the present day. The jug is glazed and is now finely crazed, due no doubt to age or heat. There are no marks of any description to help in placing this jug.

The only snuff-taker Toby of which I know was made by Rockingham. It is generally in dark brown, though I have possessed one in green. The yellow ground and black splashes do not sound like Rockingham, but such decoration is, of course, possible. Other makes of Tobys are generally seated, but the Rockingham standing snuff-taker is well known. Dates would be 1745 to 1823, the Tobys nearer to the latter date.

Watson (Sheldon). A figure that I bought at a sale here has a mark right inside about halfway up the figure, which is of a Cavalier who has been duelling, and has a deep gash in his right arm; he has lost his sword, and on his left wrist is a dove which is held up close to the face. The whole thing is 8½ inches high.

Can you please identify the mark?

The mark on your figure which you sketched does not appear to be recorded in Chaffer's *Marks and Monograms*. You do not say whether it is of porcelain or pottery, but I suppose the former as you declare it to be like Chelsea. No such figure is known to me in English porcelain; but I remember seeing a pair of duellists some years ago which were, I believe, of French manufacture. If you have a photograph of the figure you might send it to the Keeper of the Department of British and Medieval Antiquities, British Museum, London, W.C.1.

Mason (Chester). Your marked cup and saucer of Beleek ware are difficult to date. The factory was founded by Mr. David M'Birney, of Dublin, in 1857, and the mark of a dog, tower, and harp, with "Beleek" on a scroll beneath, does not appear to have varied up to modern times.

E. H. G. (Colebourne). The three blotches on the base of figures which you mention, were at one time considered as distinctive of Chelsea. These patches are in the form of a triangle and are, of course, merely the marks of the tripod or pieces of clay on which the piece was baked; and it is now recognized that similar methods of protecting the bases of figures were used by other factories, and these "thumb marks," as they are called, are no indication of the makers. See Answer to Conning, APOLLO, September.

ANSWERS TO ENQUIRIES

Howden (Liverpool). The title Beaker is generally used for a cylindrical vessel with a mouth which widens like a trumpet end. This shape is common in Chinese wares and often forms part of a set of chimney ornaments such as those made by Pennington of Liverpool.

Pearson (Windermere). Those Chelsea-Derby figures, the Mansion House Dwarfs, are thus accounted for in Mr. Litchfield's "Pottery and Porcelain," 2nd edition, published in 1880. "These quaint figures are the china representations of two human dwarfs who used to stand outside the Mansion House, some 120 or 130 years ago; their curious appearance being enhanced by some advertising placard attached to their costume (which was also regulated by the particular business in hand), and they acted for their employers in a similar fiduciary capacity to that filled by our modern 'sandwich man'." These dwarfs were also made in pottery, probably by Enoch Wood.

Pickford (Brighton). You put a question difficult to answer. Why have Continental firms been allowed to put the marks of English firms on imitations of their wares? In the first place, I should imagine that English law has no jurisdiction on the Continent; and secondly, the firms whose wares are imitated are (with the exception of Worcester) no longer represented. The only legal hold a purchaser might have would be against the person selling a forged piece as the genuine article—knowing it to be a fake. It must be remembered, however, that a dealer can be deceived as well as a collector. Some English firms, Derby, Worcester and others, occasionally marked pieces copied from Continental models with their original mark (crossed swords of Dresden, for instance) though with no intention of fraud.

DUNCAN PHYFE FURNITURE

W. J. (Maidstone). Duncan Phyfe (1768-1854) was a furniture maker and designer whose work in the U.S.A. equals in fame that of Hepplewhite and Sheraton in England. Born in Scotland, he went to Albany, New York, at the age of sixteen, moving to New York City early in 1790, where he remained until his retirement. Phyfe was heir to the art of Chippendale, Robert Adam, Hepplewhite and Sheraton. Yet his best work had a grace and strength of a distinct character easily recognizable. His furniture is a good indication of sophisticated taste of New York society in the early XIXth century, for Phyfe's work was done mostly for people of means. Mahogany was his favourite wood; there was no inlay. Cameo-like carving of acanthus leaves, dogs' feet, festoons of drapery and the lyre (a favourite motif) characterized his tables, chairs and sofas. He occasionally used brass-mounted feet, but always with restraint. In 1818 the influence of the Empire style began to show itself in his productions, though he succeeded in impressing it with his own refinement. After 1830 the output of his workshop was seriously affected by the ugly fashions that prevailed. He himself called it "butcher work."

J. M. O. (Edinburgh). I have just bought a pair of plain, barrel-shaped decanter-like bottles, each standing on three shell feet. Around the neck are two rings. The base, instead of being closed like a decanter, is open with the lower rim curled upward and inward to form a gutter about two inches deep. Could you tell me the function of these decanters and their date?

These are wasp or fly catchers. The gutter was charged with sweetened strong ale as an insect bait. The insects soon found their way into the decanter, where the alcohol fumes made them drowsy, so that, casting discretion to the wind, they alighted upon the luscious liquid and were drowned. The glass stoppers appear to be missing from this pair. Such decanters are seldom found in pairs and usually the necks are either plain or decorated with three rings. The date of this pair would be about 1780.

DOVE. The dove as a crest is borne by the following families:—Albeney, Alberly, Alberty, Alderson, Allardice, Allen, Allsop, Allsup, Alsop, Ardington, Arthington, Baldwin, Balston, Barclay, Barker, Barrow, Beckwith, Blanckagam, Bradston, Brasier, Brazier, Brummel, Brummell, Buchanan, Burt-Marshall, Calderwood, Campbell, Chalmers, Clayton, Collingwood, Cowcher, Creed, Dabetot, Dabitot, Daniels, Darroch, David, Davy, D'Olier, Dowdall, Duffield, Duguid, Durie, Dury, Dylkes, Edwards, Exeter, Fairholm, Fairholme, Finnie, Leith-Forbes, Foulis, Fowles, Francis, Frederick, Gairdner, Garioch, Girvan, Golbourn, Gonvill, Goodwright, Gordon-Cumming-Skene, Goulburn, Grayhurst, Gypes, Hall, Hanson, Harkness, Higgan, Hill, Hodgson, Hodson, Hopkin, Hunter-Marshall, Ireland, Irland, Irlland, Irwin, Jackson, Jessop, Jolly, Kennison, Laing, Lang, Langdon, Law, Learmouth, Leith, Lemoine, Lendrum, Leslie-Duguid, Leveret, Lord, Lumley, Makepeace, Marshall, Mayo, Monnoux, Morant, Morland, Mower,

Moyes, Murray, Mussenden, Newmarch, Newsham, Newville, Noyes, Oldham, Omer, O'Sheehan, Pearson, Petrie, Phaire, Pigott, Pinford, Plunkett, Porteous, Prior, Puller, Rathbone, Revett, Ribton, Ross, Rubridge, St. Clair, Salt, Sand, Saptie, Scarisbrick, Scott, Shanan, Shand, Shearman, Sinclair, Skirrow, Smith, Southcomb, Stuart, Surdevile, Tattersall, Tallis, Thornburn, Tothill, Towle, Travess, Trimmer, Turvile, Vicars, Wade, Waldie, Walker, Walters, Walkinshaw, Ward, Warner, Whannell, Whittington.

A FINE PEWTER FLAGON



THE fine pewter flagon illustrated above was made by John Hardman and Thomas Leatherbarrow, of Wigan, c. 1700. It is in the collection of Roland J. A. Shelley, F.R.Hist.S., President of the Society of Pewter Collectors. One of a pair, the other of which is owned by Dr. A. J. Young, of Christchurch, Hants, these two flagons are of a probably unique type in pewter. The late Howard H. Cotterell, in his profusely-illustrated work, *Old Pewter: Its Makers and Marks*, has not included an illustration of a similar piece, as he would have done had he come across any during his long experience of old pewter. Mr. Shelley's flagon is 13 inches high, to top of thumbpiece, whilst the spreading base is 9 inches in diameter, and is a church piece.

"WIGAN & LIVERPOOL PEWTERERS"

"Wigan and Liverpool Pewterers," by Roland J. A. Shelley, a paper read before the Historic Society of Lancashire and Cheshire at Liverpool, is of much more than the local interest the proceedings might suggest; the hesitant pewter novice will have his imagination fired and the veteran collector willingly browse over the feuds and the good and bad conduct of those early pewterers (the earliest reference is to Rafe Bankes of 1470). There is a useful list of the Wigan Pewterers and the extracts from the Wigan Court Leet Rolls and other records excite a wish to know more of the medieval history of Lancashire.

SALE ROOM PRICES

October 26—*contd.* CHRISTIE'S: The Madonna and Child, Saint John the Baptist, and others, Giovanni Bellini, £945; Flowers in Metal Vase, Baptiste, £189; Teviotdale, P. Nasmyth, £294; Portrait of the Hon. Charles Francis Greville, George Romney, £220; River-scene with ruined castle, bridge and watermill, etc., Claude de Lorraine, £2,415; Portrait of lady in blue dress, A. Davis, £105; Hen with brood, M. D'Hondcieter, £110; A Youth counting money and a Peasant girl searching for fleas, a pair, G. B. Piazzetta, £651; Flowers in Vase, Baptiste, £99.

September 5 to October 26. Silver, porcelain and pictures and drawings, PUTTICK & SIMPSON: Portsmouth Harbour, the Arrival of Lord Nelson's Remains, J. Carmichael, £22; Pair Spode vases, £14; pair Dresden, two-handled vases, £24; pair Sèvres vases and covers, large, £31; and pair of Dresden, £19; Copenhagen vase and cover, £16; Royal Meissen group, £30; pair of Meissen two-handled vases, £15; Minton dessert service, 27 pieces, £38; Sèvres oval-shaped inkstand, £26; Royal Worcester tea and coffee, 40 pieces, £42; pair Sèvres vases, £25; set of three Wedgwood campana shaped vases, £36; painted and enamelled bowl, Ch'ien Lung, £44; three Charles II spoons, E. H., £29; Royal Crown Derby tea service, £34; Dresden group, The Wine Sellers, £23; Pictures, Hunting Scene, Ferneley, £30; Engagement off Scarborough, Paton, £50; Italian School, A. Magalen, £31; Chippendale circular-shaped pattern waiter, £51.

November 7. Silver from the Collections of the late Mrs. C. L. Masterson, The Rt. Hon. Viscount Scarsdale, and The Viscountess Wakefield, and others, CHRISTIE'S: plain Irish bowl, Thomas Sutton, Dublin, 1725, £105; four oblong entrée dishes and covers, R. Bredding, Dublin, 1810, £290; an epergne, Thomas Powell, 1765, £68; six plain oval saltcellars, Thomas Gilpin, 1757, £95; six plain circular saltcellars, David Hennell, 1756, £130; Queen Anne teapot, Samuel Pantin, 1710, £780; plain hot water jug, 1757, £70; and a plain coffee pot, 1747, £100; fluted coffee pot, with tapering spout, Henry Herbert, 1735, engraved with the Royal Arms, George II, £260; plain Irish bowl, Dublin, 1735, William Williamson, £168; plain bowl, Benjamin Pyne, 1717, £170; three Queen Anne castors, one by Alice Sheene and two by George Gawthorne, 1702-03, £310; oval bread basket, Edward Aldridge, 1748, £150; plain salver, R. Abercromby, 1734, £170; large salver, John Tuite, 1728, £480; inkstand with gadrooned borders, George Methuen, 1751, £170; plain oblong inkstand, Richard Mills, 1775, £155; Queen Anne chamber candlestick, 1708, £85; pair William and Mary table candlesticks, maker's mark RL, £155; four George II table candlesticks, George Hindmarsh, 1735, £240; four William III table candlesticks, David Willaume, 1697-8, £490; and pair by W. Denny and John Backe, 1699, £165; and another pair by William Denny, 1701, £135; Scottish cup, James Sympsone, Edinburgh, 1693, £120; George II plain jug, J. Wilkes, 1732, £470; William and Mary tazza, 1690, maker's mark YT, £280; Irish tazza, Thomas Bolton, Dublin, 1696, £155; plain tankard, Charles II, 1660, maker's mark RF, £400; another similar but IW, 1662, £300; and a smaller one, 1671, RS, £340; and a further one, similar, 1679, OS, £340; George II flagon, Richard Gurney and Thomas Cook, 1727, £80; Charles II octagonal casket, engraved with Chinese figures, 1683, WE, £620; Queen Anne punch bowl, Benjamin Pyne, 1704, £200; William and Mary porringer and cover, 1690, II, £260; Commonwealth beaker, 1651, maker's mark WH, £170; Commonwealth wine cup, HS, 1651, £95; and another, 1652, ET, £155; Charles I wine taster, 1640, RP, £120; Elizabethan tiger ware jug, 1561, maker's mark, bird's claw, £180; large castor, Paul Lamerie, 1730, £100; Charles II tankard, IR, 1678, £320; Charles II silver gilt tazza, TG, 1661, £250; pair wine cisterns and urns, by Ralph Leeke, 1698 and 1695, the companion bearing the Paris date letter for 1710 and the maker's mark HR, £1,250; set of thirteen silver gilt Apostle spoons, circa 1600 to 1608, £740.

November 8. Furniture and Porcelain, CHRISTIE'S: Worcester dinner service by Chamberlain, £246; Sèvres dessert service, painted with bouquets of flowers in colours in apple-green borders, £1,102; five Spode tulip-shaped custard cups and a dish, £105; pair Dresden large vases and covers, £121; Queen Anne knee-hole table, £62; English clock, Peter Wise, London, £84; Sheraton mahogany dining table, £61; and a Sheraton wardrobe, £65; eight Chippendale chairs, two arms, £157; carved oak group of the entombment, English early XVth century, £76; oak dwarf cupboard, XVIth century, £168.

October 31, November 1, and 12 and 13, Faygate Wood, and November 21. Furniture and Porcelain, ROBINSON & FOSTER: Oak Welsh dresser, £48; Louis XVI French kingwood commode, stamped E. Grevenic, £430; Georgian oval revolving library table, £178; 16 Hepplewhite design chairs, open arms and carved backs, £315; Louis XVI writing table, £79; inlaid display cabinet, £61; mahogany sideboard, mirror back, £52; six chairs, Chippendale design, £71; knee-hole writing table, £67; walnut hanging wardrobe, £115; dwarf bookcase, £70; six occasional chairs, £52; 5 ft. carved cane panelled bed, £85; walnut sofa table, £52; knee-hole writing table, £58; oak hall cupboard, two panelled drawers, £64; carved hanging hall cupboard, £50; six mahogany dining chairs, £50; Chippendale secretaire bookcase, £50; 5 Cromwellian style chairs, £94; oak refectory table, £52; oak dresser, £56; kingwood and banded cabinet, £94.

November 9. Pictures and drawings, CHRISTIE'S: Nettlefolds Cox Collection; An Overshot Mill, £110; Scene in Whitehall, £142; The Road to the Mill, £525; A Welsh Funeral, £294; A Watermill on the Trent, £252; A Gipsy Encampment, £304; Returning from the Hayfield, £525; Enquiring the Way, £357; Approaching the Signpost, £546; A Gravel Pit, £420.

November 14. Silver, CHRISTIE'S: Four table candlesticks, 1759, £145; William and Mary tankard, 1693, £210; pair circular soup tureens and covers, 1797, £230; Danish tankard and cover, 1718, £200; a quagha, with raised boss, by Thomas Moncurr, Aberdeen, circa 1650, £420.

November 15. Furniture and Porcelain from the Collections of The Marquess of Ailsbury, Mrs. Cecil Raphael, The Viscount Clifden, and of the late Sir Francis Freemantle, and others, CHRISTIE'S: Dresden tea and coffee service, £525; and a service, the same, £163; pair George I mirrors, £136; pair Empire side tables, £682; and another pair, £105; the following fine examples of Chippendale: three urn tables, £152, £152 and £262; tripod table, £378; card table, £126; centre table, £162; side table, £210; knee-hole writing table, £577; mahogany cabinet, £252, and another with glass door, £315; bureau bookcase, with folding glass doors at the top, £546; mahogany wardrobe, £189; and a smaller one, £178; pair mahogany commodes, £714; winged bookcase with folding doors at the top, £241; pair armchairs, £294, and three others and one, £315 and £204; a settee, with double back, £273; six George I walnut armchairs, believed to have been made for Edward Lord Harley, £1,785; mahogany pedestal writing table, six drawers and cupboard, £997; English mahogany cabinet, £142; two Queen Anne card tables, £163; Hepplewhite winged bookcase, £241; three panels Flemish tapestry, XVIIIth century, £173; Persian carpet, with a floral and arabesque design, 22 x 5 ft., £567; Flemish panel, early XVIIIth century, £462.

November 21. Silver, CHRISTIE'S: Twelve rat-tailed dessert spoons, 1712, £190; six William III, Lawrence Coles, £180; and another six the same, £125; plain coffee pot, 1741, £65; oval tureen and cover, 1759, £92; oval meat dish, 1709, £56; Queen Anne tankard, 1705, £110; Charles II tankard, 1679, £120; William and Mary two-handled cup, 1698, £94; pair George I candlesticks, 1719-20, £100; pair table candlesticks, 1726, £125; Scandinavian peg tankard, 1651, £155.

November 22. Porcelain and Furniture, CHRISTIE'S: Worcester service by Chamberlain, £231; Marcolini Dresden dessert service, £97; Worcester dessert service, Chamberlain, £97; mahogany writing table, £241; Queen Anne bureau, £110; four Chippendale mahogany chairs, £131.

November 29. Furniture and Porcelain, CHRISTIE'S: Dresden Porcelain: Tea service, £131; six beakers with Chinese figures, £231; cylindrical tankard, 8½ inches, £152; another tea service, £141; pair of figures, £73. Two Chinese sacrificial cups, £91; Sheraton Pembroke table, £94; English commode, French design, XVIIIth century, £336; eight Adam armchairs, £173; and sixteen the same, £245; pair Adam mahogany side tables, £100; English mahogany writing table, £150; Adam dwarf wardrobe, £252; Louis XVI marquetry commode, £110; pair Louis XVI Bergeres, £84; writing table, Louis XV design, £136; Chinese twelve leaf lacquer screen, £210; two pairs blue silk brocade curtains, etc., £304; pair of red velvet curtains, 13 feet, £105; ten Hepplewhite mahogany armchairs, £1,050; Hepplewhite settee, £147; Queen Anne walnut bureau bookcase, £399; mahogany dining table, £152; cylinder secretaire, French design, £110; and writing table after the same, £210; three pairs of flowered green silk brocade curtains, £121; and four pairs pink silk, £241.